

IN THIS ISSUE:—THE FOLK-SONGS OF THE TARTARS—By NATALIE DE BOGORY

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Receives Ovation in Last Appearance—Arthur Fiedler Conducts Final Concert

BOSTON.—Agide Jacchia, conductor of the Boston Symphony "Pops" Concerts for the past ten years, announced his resignation on Thursday of last week, declaring that the management had refused to keep a full quota of players for the final concert of last Saturday, with the result that he feared the orchestra would be unbalanced, inadequate and hardly up to the high standard to which the patrons of the concerts had become accustomed. Under an agreement in effect until his resignation, he was not only expected to complete the present season but to conduct the "Pops" another year. The acceptance of his resignation by the Board of Trustees cancels his leadership of next season's "Pops."

Frederick P. Cabot, president of the trustees of the Boston Symphony Orchestra, issued a statement with regard to the resignation which follows, in part:

### STATEMENT BY CABOT

"Last Sunday morning the orchestra's management received a letter from Mr. Jacchia expressing dissatisfaction with the size of the orchestra for the closing concert, July 3. It was at once pointed out to Mr. Jacchia that the orchestra for the closing night this season would be as large and as well balanced as the orchestra had been during the closing concerts for the last nine seasons, which Mr. Jacchia conducted.

"This week Mr. Jacchia sent a second letter to the management specifically stating that he would not conduct the concert July 3. The management replied that they had no authority to modify Mr. Jacchia's contract and the hope was sincerely expressed that Mr. Jacchia would not act upon his suggestion. On Tuesday night of this week Mr. Jacchia wrote another letter repeating his intention not to conduct on July 3 and also stating that he did not wish to accept the contract which had been offered for next season.

"On Wednesday morning this correspondence was referred to me as president of the trustees of the Boston Symphony Orchestra and with sincere regret I accepted Mr. Jacchia's resignation. Mr. Jacchia has had the respect and admiration of the Boston public for many years and no one can regret more than the trustees and management his decision to shorten this engagement, even by one night."

In a statement given to the press, Mr. Jacchia is reported to have said: "I have condoned the absence of a few players now and then, but allowing so many to leave on Saturday was too much. The management asked me to reconsider my resignation, and I in turn asked them for a promise that such affairs would not take place next year. They told me to forget about the future. I refused."

As was to be expected, the press has been filled with editorial comment, largely deploring the failure of the management and Mr. Jacchia to adjust their differences or to defer them until after the close of the season. A typical editorial, incidentally a significant commentary on the esteem and affection which Mr. Jacchia enjoys in this city, appeared in the Boston Traveler, under the heading "Keep Jacchia!" It read as follows:

"Boston learns with deep regret that Agide Jacchia has resigned as conductor of the 'Pops' concerts. For ten years, Mr. Jacchia has been leading these concerts, to the delight of a wide and growing patronage.

"Mr. Jacchia has had the happy faculty of knowing just what to bring to 'Pops' audiences and just how to bring it. Under any other conductor the concerts will have to win their way all over again into popular esteem—we had almost said 'affection.'

"If, as Mr. Jacchia plainly intimates, the reason for his resignation is the management's policy of reducing the size of the orchestra below the number required for artistic balance and effectiveness, then some means should be found for altering that policy. Mr. Jacchia is right, both aesthetically and ethically, in demanding that the patrons be given the services of eighty players, since this is the number advertised and the number required for satisfactory rendering of the usual selections.

"Mr. Jacchia should be asked to reconsider his resignation, upon terms which will make possible his agreeable continuance as wielder of the 'Pops' baton and creator of the 'Pops' atmosphere—one of the very finest, most sincere manifestations in our city life."

All in all, the incident was extremely unfortunate, particularly because it might easily have been avoided had those entrusted with the direction of the orchestra remembered that they were dealing with a sensitive artist rather than a rational banker or mill owner. Mr. Jacchia's good faith in this controversy is not to be questioned. To his skillful leadership and catholic taste as a program maker, let alone his unsparing efforts to diversify and improve the repertory of these concerts, may be attributed the extraordinary success which the 'Pops' have had during Mr. Jacchia's régime. He was jealous of the lofty standards which he

had established and maintained for so many years, and was naturally loath to compromise with his artistic ideals. Greater exercise of tact on the part of the trustees or the management would conceivably have prevented this regrettable occurrence.

(Continued on page 14)

### Chicago Opera to Go On

The Chicago Civic Opera Association will continue after next year for another period of five years, as already more than half the needed amount of \$500,000 annually has been subscribed. The affairs of the company were conducted last year at a cost to the guarantors of \$399,913.16. Thus,



Photo © Mishkin

ROSA PONSELLE

No artist has grown more quickly in public favor in the comparatively few years of her career than Rosa Ponselle. To-day, both as concert and operatic artist, she stands at the very head of her profession. Recovering promptly from an operation for chronic appendicitis Miss Ponselle left a few days ago for Europe, where she will spend a quiet summer, returning early in the fall to resume her concert work, and to take her place again as leading dramatic soprano of the Metropolitan Opera Company.

guarantors were called upon to pay 80 per cent. of their guarantee for the year.

It is to be hoped that some changes will be made in the management of the company, for with proper care the deficit should be reduced at least half. It requires experts to run an operatic venture as it requires experts to run any organization successfully, be it artistic or otherwise.

### Claire Dux Not to Retire

Concert Management Arthur Judson announces that, rumors to the contrary notwithstanding, Claire Dux's engagement to Charles H. Swift, vice-president of Swift &

Co., Chicago, will not interfere with her concert career. Mme. Dux plans to give up her operatic activities, but will continue to fill all recital engagements.

## RAVINIA'S FIRST WEEK AUGURS WELL FOR REST OF SEASON

Madame Butterfly, Romeo and Juliet, and Lucia Are Superbly Presented With Well Known Stars in the Leads

—Delamarter Conducts First Orchestral Concert.

Elizabeth Rethberg's re-entree at Ravinia on Sunday evening, June 27, after having been away from the company for four years, was marked with a series of prolonged ovations. Rethberg's reappearance as Madame Butterfly brought to Ravinia as fine a performance of the Puccini Japanese opera as has been the pleasure of music-lovers to witness. Her glorious voice, mellow, rich in all registers; her colorful and warm tone thrilled her auditors to the highest point of enthusiasm. Her singing of One Fine Day completely won her the hearts of the public and salves of plaudits broke from every side of the theater at the conclusion of the solo. Her acting was on a par of excellence with her singing, and her Mme. Butterfly will live long in the memory of all those who were lucky enough to secure seats for this remarkable performance.

Mario Chamlee sang the role of Pinkerton superbly. Chamlee is another singer who may well be qualified as an artist. His art grows every year. He scored a spontaneous and well deserved success, as he was one of the brightest stars of the performance. Words of praise also must be written in favor of Basiola, a baritone who when he first came to these shores relied solely on his beautiful voice to make his appeal; but today he is a singer of the first order and as an actor he has improved 100 per cent. Ina Bourskaya made a sympathetic Suzuki, singing the part with telling accent and acting it in a manner entirely to her credit and to the enjoyment of the spectators. Jose Mojica's marriage broker will in the near future be reviewed at length, for though the part is very small, he made it so prominent as to deserve more than passing comment.

Papi conducted a performance of the highest artistic merits. By the way, New Yorkers should come to Ravinia to see how Papi conducts here. The Papi of the Met. is not the Papi of Ravinia. Why? This is one of those incomprehensible operatic mysteries, unless that Papi at Ravinia feels that Louis Eckstein gives him complete leeway and to this may be due the superb readings he gives all the Italian operas given at this unique summer operatic house.

### MONDAY, JUNE 28

The first orchestra program of the season, directed by Eric Delamarter, had for soloists two members of the Chicago Symphony Orchestra which functions at Ravinia—Jacques Gordon, concertmaster, and Alfred Wallenstein, principal cellist. The program was opened with D'Albert's Overture Improvisator. The Schubert andante from the unfinished symphony was the backbone of the program and was superbly played by the orchestra under Delamarter's brilliant direction. Jacques Gordon played the first movement of Tchaikowsky's concerto for violin, revealing anew his impeccable technique, and clear and solid tone, and his interpretation was that of a virtuoso. His success was complete and well deserved. After the intermission Wallenstein played the second and third movements of the Saint-Saëns concerto for cello.

### JUNE 29, ROMEO AND JULIET

It is a noteworthy fact that since the beginning of the season, not a vacant seat has been seen in the large pavilion at Ravinia. Again a huge and enthusiastic throng was the one that witnessed the performance of Romeo and Juliet, with Bori and Johnson in the leads. Lucrezia Bori has made innumerable friends at Ravinia, not only through the sheer beauty of her voice, but also through her exquisite singing

(Continued on page 19)

## FOURTH REGER FESTIVAL IN ESSEN MAKES

### NEW PARTISANS FOR GERMAN COMPOSER

ESSEN.—The city of Essen, in conjunction with the Reger Society, has just celebrated a five-day Reger festival in honor of the tenth year of the composer's death. The cleverly arranged program, which comprised the choice examples of each style of composition, and the high standard of performance combined to arouse the enthusiasm of the consistently large audiences and win many new Reger admirers.

The very first evening showed Reger from various sides. It opened with the heavy ungrateful piano concerto. But played as it was by Rudolf Serkin in so finished and convincing a fashion and with such deep, musical intensity on the part of the orchestra under Max Fiedler, all difficulties and heaviness were forgotten. The G minor serenade

for orchestra, following the sensitive choral work, The Nuns, supplied a welcome note of gaiety. It was played with an exquisite sense for sound effect.

Fritz Busch, musical director from Dresden, was in charge of the third concert and, like the tried and true Max Fiedler, proved himself to be a Reger exponent of high authority. An almost inimitable achievement was the performance of the violin sonata in which his brother, Adolf Busch, played the solo with a consummately beautiful tone.

A comparison between the two festival conductors by no means leaves the older man at a disadvantage. While Busch concentrates on brilliance of orchestral sound and achieves

(Continued on page 11)



## THE 1925-26 OPERA SEASON IN MOSCOW

Moscow.—The musical season is nearly at an end. It is time to give an account of what has been done in our opera houses. First of all we have to mention a rising activity at the State Theater, where opera performances take place. Last year F. Chaliapin named it "Our Grand Father" on the occasion of its one-hundredth jubilee (1825-1925). The same increase in activities may be noted at the Experimental Theater of the State, which had been established as a private opera by S. Jimin many years ago. At present he is manager in charge at the same theater.

Much has been done in the way of improvement at both theaters by Michael Ippolitoff-Ivanoff, who is musical director there. This venerable man and eminent composer had been for many years director of the Moscow Conservatoire, but at present he gives up his time and knowledge entirely to the opera department, a duty which requires long and varied observations and the wisdom of long training. The orchestra, consisting of selected musicians, plays with zeal and really artistic skill, especially under the baton of T. Suck, who for many years had done his work with great success, gaining the sympathy of his audience.

Another conductor, Pazovsky, of a fiery temperament, had been invited to Moscow from a far province, Ekaterinbourg, near the Ural Mountains. He brought fresh life into both theaters. Golovanoff, a valuable young conductor, who has finished his studies at the Moscow Conservatoire, proved himself a richly endowed composer of symphonies. A wonderful orchestra with a great number of executants, a cast of good singers, a well chosen repertory of Western and Russian music—this is a guarantee of successful work at these theaters!

## TWO NEW OPERAS

This season we had two new operas. The Decembrists and Stenka Razin, both corresponding to the revolutionary spirit of the time in Russia. The Decembrists deals with the revolution in 1825 under the Emperor Nicolas I, which ended mournfully for the aristocratic strivers after freedom. They were expelled to Siberia, where they perished on the frozen fields of snow and ice. The composer of this opera, Zolotareff, did not find the real note for such an exciting subject, which requires great expressive strength; but there are several musical periods of beauty. Moussorgsky created a new kind of opera, which he called "musical folk-drama," in which the folk, the people themselves, were the heroes of the play. The subject for this other newly composed opera was entirely fitted for such a kind of style. Trionin, the composer of Stenka Razin, is under the spell of Moussorgsky. The subject of the opera is as follows: Stenka Razin, a strong figure (in the seventeenth century) of the barbarian race, is a revolted peasant, who, with his retainers, masses of robbers, demolish the rich estates of the Boyards along the Volga, killing them and committing every kind of atrocity. At last he is imprisoned and put to death, but becomes the hero of folk-lore. The song on Stenka Razin resounds even today through the fields and woods in Russia.

Trionin, the composer, is a beginner in the field of opera composition. He is a physician and has his work to do at hospitals, but his musical endowment leads him to another duty. At present he is working intensely with professional musicians. We hope to hear about him in the future. The scenery and decorative matters for both operas are splendid. The repertory of 1925-26 consisted of western operas and Russian ones as well. There were a great num-

ber of very good singers for both theaters. We only note the most remarkable.

## NEW SINGERS

A beautiful basso is Alexander Piragoff, fitted for the Chaliapin roles. His voice has beauty of quality. The placing of emphasis and phrasing are always in the right place. He is a fitting partner in every way, with a deep musical feeling. The roles of Boris Godounoff, Prince Igor and Trilby are splendidly performed. The baritone Golovin is a good singer, too. At present both are invited as guest-singers to Italy.

There are also numerous singers to fulfill the demands of a great Opera House. We only name the most remarkable of them: Mme. Djoukovskaya, mezzo-soprano, is a wonderful Brunhilda in acting and singing; Mme. Derzhinskaya is a very good artist, too, her tones being clean-cut and melodious. Mme. Borissova is a brilliant coloratura.

## THE BALLET

Great ballet performances had always been given at the Great Theater in Moscow. The repertory is well chosen. Esmeralda and Tchaikowsky's Lake of Swans were the favorites of the audience. Mme. Bank, a young dancer of an artistic kind, begins to gain great fame. S. Vassilenko, the composer of symphonies and other orchestral works, improvised a ballet named The Beautiful Josef; it is very interesting music, fitted for orchestra and dance.

Russia never stops giving new things in the art of music and dance.

ELLEN VON TIDEBÖHL.

## NEW HISTORICAL OPERA

## CLOSES COPENHAGEN SEASON

COPENHAGEN.—At the eleventh hour of the season, only a few weeks before the royal theater closed its doors, the management scored a very definite success with the premiere of a new Danish opera, which is based on the life of one of Denmark's most famous personalities, namely Leonora Christina, the unhappy daughter of King Christian IV, who reigned from 1588 to 1648. Only sixteen years old, the princess, who was the king's daughter by his morganatic marriage with the honorable Lady Kirsten Munk, married one of the courtiers and high officials, Corfitz Ulfeldt, in the castle of Frederiksborg, which the king himself had designed and erected at some distance from Copenhagen.

After the death of his royal father-in-law Ulfeldt's relations with the son and successor of the latter, Frederic III, became more than strained, and he was soon accused of treachery and exiled with his whole family. He was sentenced to death and beheaded—in effigy—in Copenhagen, where a monument of infamy was erected to him in Black Friars' Square.

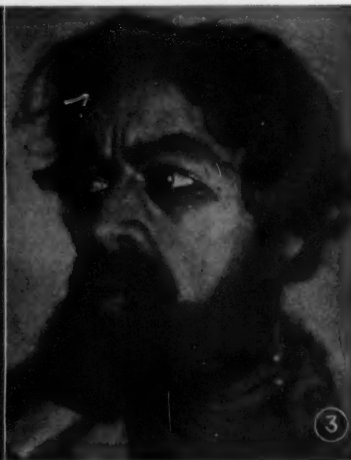
Through all these calamities Leonora Christina clung to her husband with the most devoted, faithful love, and accompanied him during his flight through Europe. At last she went to England to seek help and protection from the English king, Charles II, whom Ulfeldt had previously assisted with a loan of money. But the King of England basely deserted his former friends, imprisoned the Danish princess and sent her back to Denmark, where she was confined in the Blue Tower. Here the unhappy woman remained for twenty-two long years.

Not until after the death of the queen, Sophia Amalie, who hated her sister-in-law, did the king take pity on his half-sister, whose only crime had been loyalty to her consort, and allowed her to spend the remainder of her days in the convent of Marilo on the island of Lolland, one of the southerly and most fertile islands of Denmark. Here Leonora Christina spent thirteen peaceful years and died at a good old age, after having finished her prison diary, entitled Jammersmintet (The Memoir of Misery), which she wrote for her children, and which is one of the most significant human and historical documents of Danish history.

On the initiative of the composer, Siegfried Salomon, the Danish poet Aage Barfoed used this unusual subject for the libretto of a four-act opera. Of course, an ideal dramatic subject cannot be contained in the events of a life, twenty-two years of which are lived within the dismal walls of a prison. Dr. Barfoed, who is generally recognized as a poet of distinction, shows Leonora Christina on the last evening

## A SUCCESSOR TO CHALIAPIN?

Chaliapin's absence of several years from his native land has led to a search there for a worthy successor. A promising young artist is A. Piragoff of the Moscow State Theater, who has attained notable success in Chaliapin roles. He is shown persona propria and as (left to right) the Mad Miller in Dargomishky's Roussalka, as John the Terrible in Rimsky-Korsakoff's The Czar's Bride, and as Stenka Razin in Trionin's new opera of that name.



TENNA FREDERIKSEN AND ALBERT HOEBERG in the second act of *Leonora Christina*. It is a curious fact that both in features and figure, Tenna Frederiksen bears a striking likeness to all the best known portraits of the famous princess.

of her imprisonment, when in a dream she reviews the chief events of her past life. Siegfried Salomon has consciously chosen a primitive mode of musical expression for this work and especially in the first and last acts it is very appropriate. It paints convincingly Leonora Christina's strong fear of God and trust in help from above. But when other moods and situations have to be interpreted, Salomon's simple means are sometimes inadequate.

The mise-en-scène was rather uneven. The second act, dramatically the Achilles heel of the opera, but musically the most inspired, was decidedly unsuccessful. On the other hand the interior of the Blue Tower in the first and last acts was thoroughly satisfactory. The costuming, after paintings by Zahrtmann, was most effective.

But what, above all, gave this opera its value was the great prima donna, Tenna Frederiksen. Her illusion both of the young and the old woman was perfect. Her wanton youth in the second act was just as real to us as her purified soul's nobility and quiet resignation in the prison. The whole figure was translucent with inner life and upheld by a dramatic instinct and an intellect equally rare. Tenna Frederiksen's Leonora Christina will for ever remain a landmark in Danish operatic history.

The part of Corfitz Ulfeldt was equally well played by Albert Hoeberg, with strong and clear lines which never exceeded the bounds of human probability even where the rôle called for the greatest violence. That both the eminent actors vocally mastered their tasks to perfection need hardly be said. More ideal interpretations have not been seen in the royal theater within the memory of man. The smaller parts were in the hands of Ingeborg Steffensen, Max Müller, Paul Wiedemann, Lilly Lamprecht and Aage Fosnø, who all filled them in the best possible manner. Georg Hoeberg mastered the score with the superiority expected of such a practised and reliable musician.

F. C.

## New Building for Eastman School

The Eastman School of Music in Rochester is adding a twelve-story building to its premises. The site is on Swan Street, which is in the rear of the main building of the School, and is at present occupied by the power plant of the Eastman School. The new structure will be erected on the foundation of the power plant which was designed originally to support such a building as will be built. The new building will be connected across Swan Street to the main building by bridges on the third and fourth floors, but will have a separate entrance of its own on Swan Street and two elevators giving service to all floors. This building will be of pressed brick with stone trimmings, corresponding to the Eastman School main building. The new building will furnish quarters for the Opera Department of the Eastman School and practice rooms for all students of the school. The twelfth floor will be a gymnasium, equipped in the most modern manner.

For months the Eastman School's maintenance department has been conducting experiments to determine the best sound-proof construction to be used for the practice rooms of the new building. It is believed that the result of these experiments will insure remarkable convenience for student practicing. The Opera Department will have quarters designed and equipped to meet the needs of its work. The gymnasium will serve for the physical instruction given in connection with the school's curriculum as well as for recreational activities of the students. Gordon & Kaelber of Rochester are the architects and A. W. Hopeman & Sons the contractors; these firms built the Eastman School of Music and Eastman Theater. Also the Eastman School dormitories for women, to which an addition is in the process of erection, will be completed for use in September.

This new building will greatly facilitate the conduct of the school, which, despite its seeming roominess in 1922, when it was opened, has been taxed the past year in furnishing practice opportunity to its 1800 students.

## Concert in Memory of Elkan Naumburg

A delightful concert was given on July 4 in Central Park, New York, by an orchestra under the direction of Maximilian Pilzer. This was one of a series of concerts being given during the summer in memory of Elkan Naumburg.



## WEBER'S BIRTHPLACE TURNS OUT IN HIS HONOR

Hams, Cakes and Lottery Named After the Composer

EUTIN.—It is pure accident that the stork dropped Carl Maria von Weber, over No. 48, Lübeckerstr., Eutin, on the eighteenth of December, 1786. He might just as well have fallen into any one of the other fifteen or twenty towns through which his vagrant, musician father constantly travelled.

But Eutin is as proud of being his birthplace as if generations of his ancestors had deliberately chosen it for their abode. And indeed, they could have done worse—and probably did—for it is quite as much like a garden as a town. The little red-roofed brick houses are all covered with climbing roses and the narrow winding streets lead into the hills that give the country the name of Holsteinian Switzerland.

Eutin even boasts a castle whose prince bishop at that time, Duke Friederich August of Lübeck and Eutin, made Weber's father a pensioner, giving him the title of Stadt Musiker. Later the duke's widow and Prince Karl of Hesse, Regent of Schleswig and Holstein, were god-parents to little Carl Maria, and during this present festival an exhibition, which included the manuscripts of Freischütz, Invitation to the Dance and the cantata, Kampf und Sieg, was held in the castle.

The fact that a great musician was born in Eutin was not sufficient in itself to make the place a musical metropolis

closed the proceedings. This delightful work with its joyously swelling themes seems like an innocent frolicsome child beside the impressive sombreness of Beethoven's Missa solemnis.

The festival weather was bad on the whole, rain pouring almost constantly, but on this day brilliant sunshine greeted the procession of citizens, visitors and male choruses that passed Weber's birthplace on its way to the Weber Grove outside the town and where wreaths were laid on the composer's monument. On the same evening the five-day festival ended with the cantata, Kampf und Sieg, an imposing work which, with an irresistible sweep and dramatic delineation of a heroic fight for victory, shows Weber's strong sympathy with the wars of liberation. Chorus, orchestra and soloists gave their best, and the whole celebration which had held so warm and personal reverence for Weber found a fitting close in this imposing work of the master, who though dead a hundred years is still so strong a force today.

D. L.

## DRESDEN PAYS HOMAGE TO WEBER

DRESDEN.—The opera crises so bitterly complained of in Munich and elsewhere have a flourishing counterpart in the capital of Saxony. The last serious conflict in the opera house took place just before the finishing touch was put on the revival of Weber's Freischütz. To enter into details is hopeless, but the result, the "departure" of stage manager Mora was sincerely regretted by all outsiders, at least, for his abilities are universally acknowledged by the public.

Freischütz, in its new garb, took place before a delighted audience, the popularity of this opera never failing to arouse renewed enthusiasm. The music was carefully prepared by Busch, whose slow tempi, however, did not add to the merits of his conducting. His reading of the overture was particularly good. Fritz Vogelstrom, an ideal Max, and Eliza Stünzner, an equally fine Agatha, were well supported by the rest of the cast.

The opera was preceded by an impressive Weber celebration which took place the evening before at the foot of Weber's statue in front of the opera house. The orator, Walter Kottenkamp, read the speech made by Richard Wagner at Weber's grave in 1844, the state orchestra played Wagner's Trauermusik and the Liedertafel under Pambaur's lead sang the Weber choruses, Hör Allmächtiger and Lützow's Jagd. Various speeches followed, and wreaths were placed on the monument. The celebration closed with the Hunting Chorus from Euryanthe. Among numerous other Weber celebrations which have taken place was a matinee in the opera house in which the State orchestra, under Fritz Busch's lead, played the overture to the Beherscher der Geister, Maria Keuschitz sang the Rezia aria from Oberon, and Frieda Kwast-Hodapp gave a splendid reading of Weber's seldom heard C major concerto op. 11. Otherwise, musical life outside the opera house is waning, summer having come at last to relax strained nerves and allow us to enjoy the delights of Dresden's surrounding country.

A. I.

## Berlin State Opera Plans

BERLIN.—Dr. Becker, minister of education, has stated that the present temporary triumvirate of Hoerth, Kleiber, and Winter, will not be made permanent at the State Opera. A new intendant will not be chosen, however, until the house on Unter den Linden has been remodelled. Becker is now on the search for an ideal intendant, a man with a famous reputation as artist, a representative personality, one who knows the technical side of the theater and is at the same time a financial genius. Just that—and nothing more.

Before settling this little problem the chorus of the two State owned theaters must be enlarged. The 120 singers now engaged have proved to be insufficient when big operas are being given in both houses at the same time. At least fifty more will have to be engaged with the opening of the house Unter den Linden.

Also the former custom of giving leading singers contracts with long vacation periods (sometimes running as high as six months) will be discontinued. From now on singers must give all their time to the Berlin institute. Outstanding engagements for the next season include Michael Bohnen, from June first to the end of December; Jacques Urtel, from the first of January to the end of the season; Trajan Grosavescu, the promising young lyric Hungarian tenor; Marie Gerhard, from the Vienna opera; Frl. Ljungberg, from the Stockholm Opera, and Tino Pattiera, formerly of the Chicago Civic Opera.

C. H. T.

## A New French Pianist

Paul Doguerneau, young French pianist, who recently awoke the critics of Paris to the happy realization that a new and brilliant musical star had risen from their corner of the heavens, will be heard in America next season. He will begin his tour of this country early in the fall. Doguerneau is eighteen years old, a native of Anger. France first heard of him some months ago, when he won the highest honors for piano playing at the Paris Conservatoire. Then followed many public appearances at Anger and Paris. Wherever he has played in the few brief months of his career, he has received the unqualified praise of press and public. They have found him a "living witness to the value of French teaching." His technique was pronounced magnificent and astonishing; his touch and tone exquisite, his power extraordinary. In musicianship and in interpretative insight he displays a maturity and decision that many artists of years lack. But the magnificent verve of youth, the passion with which he loves his art, is ever-present to captivate his listeners.

## Muriella Bellini Bixton Scores at San Carlo of Naples

Muriella Bellini Bixton, young California soprano, sang the role of Leonora in Trovatore at the San Carlo of Naples, April 21, making an excellent impression. She has a real dramatic soprano voice of beautiful rich quality and wide range; her interpretation was perfection, her method of singing excellent. She is a pupil of the well



WEBER'S MONUMENT  
In the Weber Wood just outside of Eutin

known Milan maestro, Renato Bellini. Her success was sincere and she received an enthusiastic reception from the public and numerous curtain calls. She will be welcome again for the coming season.

## MU PHI EPSILON HOLDS NATIONAL CONVENTION

ITHACA, N. Y.—The nineteenth national convention of Mu Phi Epsilon closed on June 25 to convene again in June, 1928, at Denver, Colo., as the guest of Mu Rho Chapter located in the Denver College of Music. The following members were elected to act on the National Council until June 1928: president, Mrs. August Brettschneider, Jr., of Cincinnati; vice-president, Rose Warnica, Chicago; secretary, Bertha M. King, Minneapolis; treasurer, Mary Whitson, Gainesville, Ga.; musical adviser, Marjorie Eastwood Dudley, Vermillion, S. D.; alumnae officer, Mrs. George Lamke, St. Louis; editor, Mrs. R. Carl Hicks, Detroit. Mrs. E. M. Fuqua, of Greeley, Colo., one of the founders, was in regular attendance at all business and social affairs. Adoption of life subscription to the official magazine, The Triangle, as a requirement from all initiates, received the affirmative vote of the convention legislative body. Report of the National Endowment Fund chairman showed a collection of approximately \$20,000 since June, 1924. Petitions for charter grants in the University of Colorado at Boulder and The Atlanta Conservatory of Music, to be called Mu Omega and Phi Alpha chapters, respectively, received the sanction of convention voters.

Acceptance of the report and presentation of definite plans by the national chairman of the New York Club-House committee, along with the gifts and pledges from various members, chapters and clubs, make it possible to provide a club house for members studying in New York City. It is expected that this will be opened in the early fall. Investigation is now being made as to the proper location and will be announced later.

Upon recommendation of the judges, Edgar Stillman Kelly, Howard Hanson and Arne Oldberg, the prizes for this year's original composition contest were awarded to the following: first, Dorothy James (Mu Xi, Chicago); second, Phyllis Fergus (Iota Alpha, Chicago); third, May Strong (Sigma, Evanston, Ill.); honorable mention, B. MacGowan Scott (Mu Xi); Delphine Desio (Omicron), Dorothy James (Mu Xi).

This convention also sanctioned a new class of membership which will provide for the establishment of active chapters by petitioning alumnae members in cities in which no active chapter of Mu Phi Epsilon already exists—to be confined among other conditions to highly professional musicians. The first petition to receive affirmative vote will result in Tau Alpha chapter in New York City and Tau Beta chapter in Cleveland, Ohio.

Significant of the interest and feeling of co-operation between the various Greek letter organizations in the musical and literary fields was the receipt and reading of greeting from Delta Delta Delta, Phi Beta, Sigma Alpha Iota, Delta Omicron sororities and Prof. W. S. Sterling of Phi Mu Alpha and others.

The routine of business was pleasantly relieved by several social affairs.

The formal concert was held June 23, in the auditorium of the Ithaca Conservatory and Affiliated Schools. This was followed by a reception given in honor of the convention by the local chapter of Sigma Alpha Iota, musical sorority. A twilight musicale was held June 24 in the Glenwood Hotel. These were given entirely by the musical delegates who represented their chapters.

H.

## Patterson Artists at Capitol Theater

Clarabel Nordholm, soprano, and Eugene Frey, baritone, both artist-pupils of A. Russ Patterson, have joined the Capitol Theater family and will broadcast every Sunday night over WEAF as well as appearing at the theater.



THE WEBER HOUSE  
In the Castle park at Eutin

and it was impossible to give festival productions of his operas or, in fact, do anything on a grandiose scale. But the inhabitants had been waiting half a century to pay homage to this, their greatest son, and the entire town turned out to celebrate as best it could. A man of the people, who wrote for his "folk," he was honored by every one of them. Windows displayed his pictures, lovingly decorated with garlands of ivy; bakeries had Weber Torten in the show cases; butchers sold hams entitled Karl Maria von Weber; young girls in the streets sold Weber post-cards and "Freischütz Bullets" for a lottery in which one could win anything from one to a thousand marks.

Nor was military display lacking, for Eutin is in the center of a strongly monarchistic region. But on the whole the people smiled at the Schill-Husaren who rode at the head of the festival parade trying to give it a martial aspect, and at the guards in steel helmets who stood at the entrance to the festival hall (formerly the drill house) and looked as though they were honoring one of their colleagues.

A memorial celebration on Weber's death day (June 5), when Prof. Hofmeier of Eutin made a moving speech, served as a prelude for the festival proper which began on June 10 with a chamber music concert. The program comprised the duo concertante in E flat for clarinet and piano, which was given a finished performance by Ernst Beetz and Andreas Hofmeier; several songs, sung by Else Olimart-Hofmeier in a small but cultivated voice, and the beautiful trio in G for piano, for flute and cello.

A performance of Preciosa by the singers and orchestra from the Kiel opera, led by the versatile and busy Hofmeier, occupied the third day. It is a charming little work, as rich melodically as it is dramatically poor, and it had an enthusiastic reception. On what was really the chief day of the festival an impressive concert took place in the little town church where Weber was christened. The andante from the C minor symphony preceded an address by Pastor Harms, and the little known Missa sancta in G, op. 76.



WEBER'S BIRTHPLACE  
As it Was and How it Looks Today



## THE FOLK-SONGS OF THE TARTARS

By Natalie de Bogory

Most countries with a rich collection of folk-music present it to sophisticated audiences by means of native artists, whose talent and ambition have pushed them out of their native element. It is thus that Georgians have acquainted us with the plaintive songs of the Caucasus. But the numerous tribes of Siberia have never had an interpreter. The Tartars of the Volga, the Bashkirs, the Ouzbeks—their songs were as strange and unknown until a few evenings ago as is their existence in the distant steppes.

Prof. Anton Eichenwald, composer and conductor in Moscow, became interested in this unknown folk music fifteen years ago after the appearance of the collection made by Gretchaninoff, which admittedly did not resemble the original. When it was played to a group of musical Tartars, they said that it reminded them of their songs, but it was not the same. Prof. Eichenwald thereupon started on his quest.

The first great difficulty was to get in touch with the singers. The best of these were women; indeed the Koran forbids men to sing and any man who is known to indulge in this frivolity is not admitted to prayers at the Mosque. Consequently, not only was it necessary to become acquainted with the women, who lived under the old Turkish regime, but it was essential to be introduced into their homes, since they only sang there. Having interested a group of patriotic Tartars, it was through them that Prof. Eichenwald was brought to the home of a prominent Tartar in Kazan, possessing six musical wives and a piano. From here he was taken to the home of a very old woman in Varsk Titush, Spassk, a tiny place, where he heard some of the oldest songs he has in his collection. In order not to frighten the singer, he usually listened and made his notes in an adjoining room. So it was that through friends he reached the Bashkirs, then the Chuvash one of the rare non-Mohammedan tribes of Siberia, a mixture of Tartar and Swede. He drifted into Persia and gathered Turkish songs, so that his collection now counts about 2,000 songs hitherto unheard and unknown in Western Europe. He learned the different languages and dialects.

However, the inscribing was only the beginning of Prof. Eichenwald's difficulties, for the problem of harmonizing the songs and finding an adequate accompaniment was even greater. Always trusting to the friends he had made among the people, he would play whatever he had worked out and ask for their opinion. And it was some time before they stopped shaking their heads dubiously and saying: "It's like our songs, but not quite." It was certainly a difficult task to produce on a piano the effect of the native instruments: the gusli, the harmonica, and the more habitual percussive instruments, beating out a monotonous rhythm.

Success came when Prof. Eichenwald discovered that he must work with a five-note scale, such as the Chinese use. Musicians scoffed at him, but with the approval of his native guides he persisted. The Russian revolution caught him at his work. By 1920, the newly formed government of the Tartar Republic decided that here was a chance to show the people what their folk music sounds like in concert, when played by a symphony orchestra. The work had been done, but Prof. Eichenwald now presented it for criticism to his Tartar friends. The first concert was given to an overflowing auditorium in Kazan, before an audience of Tartars, who, when they recognized their native songs as played by an orchestra, whistled with delight, while old

women wept. One song had to be encored fourteen times. It was an historic event, and the experiment was repeated in every Mussulman centre.

To introduce this remarkably interesting folk music to Western Europe, Prof. Eichenwald found aid in several excellent artists, who did not hesitate to learn the difficult languages and the elusive harmonies. With these he gave a concert in Paris, which aroused extraordinary interest.

It is quite impossible to describe these songs with their distinctly original melodies and the all pervading melancholy of most folk songs. Several stood out from the rest by their beauty. There was the Persian song, Otmé-bul-Bul, admirably rendered in Persian by Consuelo Eastwick, an American soprano.

Oh night, so fresh and gentle, the brightness of silvered skies,  
Oh perfume of roses, the sweet songs of nightingales  
Which speak to us of love and gentle tenderness.

Another exceptionally beautiful song, strongly reminiscent of the folk music of Great Russia was Ouz Behtcha Haramzi:

Oh my heart is weary,  
My heart fears, weeps and groans.

## Successful Artists From the Fife Vocal Studios

Joanne de Nault, contralto, is soloist at Munn Avenue Presbyterian Church, East Orange, and Temple Beth-El, Fifth Avenue, New York. Miss de Nault came to New York two years ago, and has won recognition among musicians and music clubs and has filled with great success numerous concert and oratorio engagements. During the past season Miss de Nault has appeared in New York with the Banks Glee Club (Bruno Huhn conducting), the Sorosis Club, the Rubinstein Club, the New York City Federation of Women's Clubs, and other representative societies. Miss de Nault has appeared as soloist in the performance of the standard oratorios with many of the leading choral societies in Canada. She has also given numerous recitals, winning very favorable press comments.

The Ottawa Citizen declared: "Miss de Nault possesses a voice of truly lovely quality. She adds to it a charm and simplicity of manner coupled with a handsome stage presence. Miss de Nault sang with a quiet assurance that at once established her as a well-trained singer." The Montreal Standard was of this opinion: "Miss de Nault's beautiful singing was a delight, notable alike for its fervor and refinement of style. That she loves her art and magnetically carries her hearers along to feel every change in her mood was obvious to all as the concert progressed. Her voice combines strength with rare tonal delicacy. It was noticeable that she sang without strain or violence, and with ease and assurance. Her readings were logical, her command of tone color was broad, and she invested her songs with an expression that greatly accentuated their beauty." The Ottawa Journal said: "Miss de Nault has a splendid contralto voice of unique beauty, smooth, and clear in delivery and of wide range. Her enunciation is praiseworthy and it is obvious that she has a clear conception of musical interpretation and a keen observation for climax."

Aida Campbell, coloratura soprano, has just completed a successful season in New York. She was heard at the Cameo Theater, singing the prologue to the picture, The Birth of a Nation. She also was heard at the Roger-Sherman Theater in Hartford, Conn., the Majestic Theater, Halifax, Canada, and the Pleiades Club, New York. In Leonard Liebbling's comments of this club's program it was said: "Miss Campbell's singing contributes largely to the success of a wonderful program." The Hartford papers were unanimous in their praise of Miss Campbell's singing. The New Haven Evening Register wrote: "Miss Campbell is the young singer who so eloquently sings two numbers, and her title of being Canada's Galli-Curci is well earned." Commented the New Haven Union: "Miss Campbell sings several numbers and her exceptional voice is exceedingly beautiful." Regarding Miss Campbell's engagement at the Majestic Theater, the Halifax Chronicle stated: "Seldom has a singer been greeted with such acclaim. It would not be too much to say that she made the greatest hit a soprano soloist has made in recent years."

Robert Armour, tenor, soloist of the Church of the Resurrection, has won for himself a position of the highest standing. He possesses the rarest type of tenor voice, the type whose powers compass both the lyric and dramatic styles of singing. Furthermore, he is endowed with unusual and finished musicianship which give him command over

The most brilliant interpretation and, consequently, the greatest effect was obtained by Mme. Antoinette Tikhonova, a mezzo-soprano from the Moscow Opera, who handled both plaintive and gay songs with equal mastery. Among these one of the most beautiful was the Tartar song, Esulua iouziak:

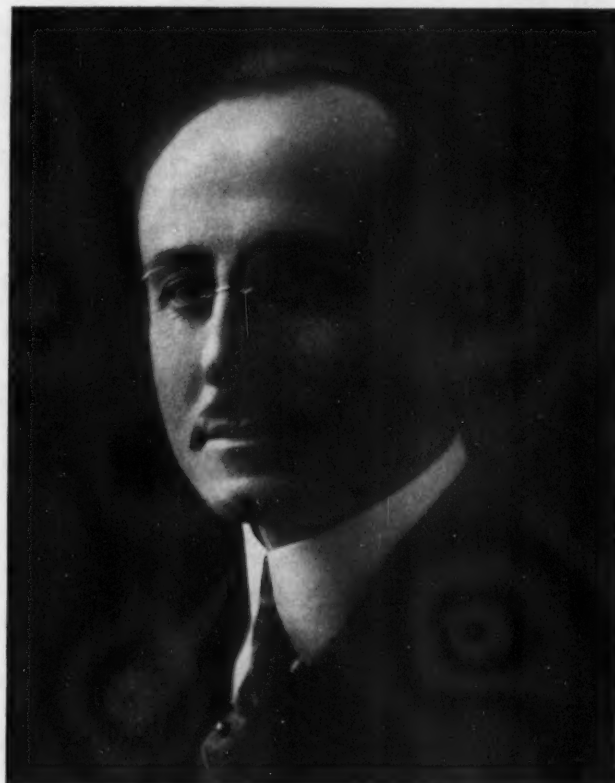
At the water's edge  
Is heard the sad sound  
Of a little bird.

Another very effective song was Tialtelau:

A young horse frolics in the green fields,  
And the fox frolics in the sun.  
Only the orphan without joy and welcome  
Knows the weight of bitter trouble.

Several of the songs were strongly reminiscent of the music of both Great and Little Russia, except that, as Prof. Eichenwald explains, it is the Russian peasants who have copied their neighbors, whose songs are older than the Russians. He himself played the accompaniments on the piano, difficult because of their utter simplicity. Together with the pianist, Alexandre Labinsky, numbers of these melodies were rendered on two pianos, thus bringing out even more strikingly the originality of the music. Now that the French public has heard these songs, Prof. Eichenwald is negotiating for their publication, the first to be made of Mussulman songs of the Near Orient.

a wide variety of musical compositions. His voice, remarkable for range, is no less remarkable for its purity and beauty of tone. Leading music critics throughout the United States have been unanimous in their praise of his artistry, since he possesses the qualifications that place him in the



W. DRUMMOND FIFE

teacher of Vocal Art Science, who has just completed another successful season in New York. Mr. Fife will leave for his summer residence, Muskegon, at New Glasgow, Nova Scotia, Canada, where he will conduct his usual summer school. A large number of his students throughout the United States and Canada will avail themselves of this opportunity for summer study.

front ranks of American tenors. Mr. Armour has appeared with success as soloist with choral societies, and has been heard in concert and recitals all over the country. The New York Evening Mail stated: "Mr. Armour has a pure tenor quality reinforced by tone volume above the tenor average." The Washington, D. C., Post is quoted: "Mr. Armour's program consisted of sixteen selections and every one was rendered with a beautifully modulated voice and perfect enunciation." None the less favorable was the opinion of the Atlanta Constitution: "Mr. Armour has a glorious voice, sweet and clear as a bell, and yet has a strength and volume that is remarkable." Said the Mobile, Ala. Register: "Mr. Armour sang repeatedly with such intensity and dramatic expression and withal such sweetness that his solos brought him not only unstinted praise, but much appreciation from the audience who heard his beautiful tenor voice."

## Isabel Richardson Molter in the East

Isabel Richardson Molter, well known dramatic soprano, and her husband, Harold Molter, distinguished accompanist, are taking their vacation in the East. On June 19, Mrs. Molter wrote to the MUSICAL COURIER as follows: "Greetings from Kennebunk (Me.). Mr. Molter and I (also Harold, Jr.) are motoring through New Hampshire, Maine and Massachusetts."

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## GRAND RAPIDS, MICH.

GRAND RAPIDS, MICH.—Before a delighted audience which filled the Armory to overflowing, Marion Talley made her first appearance in Michigan on June 7, under the auspices of the Mary Free Bed Guild. It there was a fear that she might have been overpraised, a doubt as to the possibilities of her future success, it was dispelled with the rendition of her first aria. Her youth and charm, the beauty and freshness of her voice, her poise and sincerity and her evident devotion to her art made a sympathetic appeal to her auditors. She was generous with her program, giving five groups and numerous encores. Assisting was Maximilian Rose, violinist; who played four solos, and Emil Polak, pianist, who played excellent accompaniments.

Following its custom of supporting every worthwhile musical project in the city, the St. Cecilia Society is conducting a drive for sustaining members and subscribers to the Grand Rapids Symphony Orchestra series of 1926-27. Prizes will be given for salesmanship and a contest for an orchestra slogan is being held in the public schools. Clara H. Davis is chairman of the sixteen team leaders and Mrs. E. J. MacMillan is chairman of tickets. The society closed its active season with the annual spring luncheon, the program following being given by Olive Tuller Wetzel, pianist, and Mrs. F. A. Montelius, contralto, who contributed two solo groups each. Mrs. Wetzel also played the Mendelssohn G minor piano concerto, with the orchestral arrangement for second piano played by Augusta Rasch Hake. Eloise Vahey, Louise Miller and other pupils of Belle Chamberlain, gave three examples of Music Visualization as taught by Ruth St. Denis. They were accompanied by Mrs. Lueve Parcell, and the accompanist for Mrs. Montelius was Mrs. Joseph Putnam. Mrs. Frank Lusk was chairman of the day.

Grand Rapids' singing organizations have won several state prizes recently. At the annual Michigan Intercollegiate Glee Club contest, held in Detroit, the Junior College Girls' Glee Club, directed by Karl Wecker, won fourth place. Hope College Girls' Glee Club, under the direction of Mrs. William J. Fenton, won third place, afterwards giving concerts in Detroit and Holland. In the state High School contest held in Lansing, Grand Rapids South High won first for girls' glee club, boys' glee club and mixed chorus, all these directed by Bessie Lindley; also first in band, orchestra and string quartet, all led by Leon Metcalf. This is the first school in the state to win first prizes in every event. Grand Rapids Union won first in boys' glee club and mixed chorus. Seconds were won by Grand Rapids Sacred Heart String Quartet and Girls' Glee Club, and by Grand Rapids St. Mary's Girls' Glee Club and Boys' Glee Club. In the high school district contest held at Kalamazoo State Normal, Grand Rapids Union took three firsts and one second, in boys' glee club, girls' glee club, mixed chorus and string ensemble. First in string ensemble was Grand Rapids South, which also won third in boys' glee club, and second for girls' glee club and mixed chorus. Grand Rapids Central won first in orchestra, and Grand Rapids Sacred Heart took first in girls' glee club and second in string ensemble. Winner also of the Chicago American Conservatory gold medal was Martha Barkema, soprano, former pupil of Mrs. William J. Fenton.

The Schumann Women's Chorus, Reese Veatch director, gave its seventh annual concert in St. Cecilia Auditorium. The chorus, consisting of about forty well-blended voices, is particularly to be commended for beautiful tone-quality and excellent diction and shadings. Besides the chorus numbers in which incidental solos were sung by Henrietta DeVries and Mrs. Kenneth Clark, sopranos, solo groups were contributed by Mrs. Clark, and Irene Sharpness, contralto, as well as a trio by Mrs. Clark, Miss Sharpness and Bertha Beyers. Mrs. Gerrit Van Ringelesteyn, a member of the chorus, played several violin numbers. Chorus as well as soloists responded to numerous encores. Hazel Muir Watkins gave excellent support at the piano.

The Schubert Club, a male chorus under the leadership of Glenn Cliffe Bainum, gave its final concert of the season in Central High School. Soloists were Etta Eikenhout, soprano; Jacob Smits, tenor, and Charles Bell, violinist. Incidental solos were sung by Herman Gessler, tenor, and Fred Caro, bass. The accompanists were Chester Berger and John Kuizenga.

The final meeting of the Delphian Society was held in the Ladies' Library Club House. A program, consisting of American poems set to music by American composers, was given by Myrtle Koon Cherryman, reader and president of the club; Mrs. James R. Sanderson and Mrs. Kenneth Clark, sopranos; Clayton Moon and Harold Zimmerman, baritones; Lynn Clark, tenor, and Helen Baker Rowe, accompanist.

Anna Schulte, organist and choir director of St. Anthony's Church, gave an organ recital in St. Mark's Pro-Cathedral. She was assisted by Richard Johnson.

The Belding Choral Union, led by J. Jans Helder, gave a concert at East Congregational Church. Solos were sung by Mr. and Mrs. Helder. The program was repeated in Ionia, Lowell, Belding and Rockford.

Nellie Goss presented the pupils of Central High music department in a concert. Combined glee clubs and choruses numbered about 300 voices. Solos were sung by Ruth Smits, Tys Terwey, Jack Strong and Donald Glauz. Palmer Quackenbush and Kazimir Bobczynski furnished violin numbers and at the piano were Harriet De Kruyster, Dorothy Chapin and Helen Reinhard.

Pupils' recitals have been given by the Grand Rapids Conservatory of Music, by Vera Rogers, Marguerite Colwell, Bertha Seckel, Marie Estabrook, Mary Lourena Davis, Edith Sanders, Mrs. Clyde Tuller and Blanche Fox Steenman, teachers of piano; Bertha Bradford Murphy, vocal instructor, and Albin Preusse, teacher of violin.

Rowland Dunham, acting organist at Fountain St. Baptist Church during the absence in Europe of the regular organist, Emory Gallup, has accepted a position at Youngstown, Ohio, as organist at the First Presbyterian Church.

Marie Louise McGraw has left to complete a term of European study on the harp. H. B. R.

## Kidney-Heinrich School Commencement

The Kidney-Heinrich Normal School of Dance Arts, Karl Heinrich, director, held its fifth annual commencement exercises and kermess in the Alvin Theater, Pittsburgh, Pa., June 1 and 2. Artist-pupils presented an interesting program of solo and ensemble divertissements, including toe, character, Oriental, interpretive, national, classic, Russian and ballet. Graduates of this school are appearing through-

out the country in dance recitals, opera, vaudeville and in motion pictures, and that they are successful is evident from the many testimonials of appreciation received by the school. A summer course is being conducted from June 14 to July 9, the instruction including a daily lesson, with the exception of Saturday and Sunday.

## Philharmonic Society of San Mateo County Gives Concert

SAN FRANCISCO, CAL.—In the heart of the hills, not more than twenty-five miles from San Francisco, is a place called Hillsborough. Hillsborough is in San Mateo County which is adjacent to San Francisco County. The Philharmonic Society of San Mateo County has engaged the San Francisco Symphony Orchestra for a series of eight concerts to be given in the Hillsborough School grounds during the summer months. These concerts are to be directed by several eminent conductors among whom already announced are Nikolai Sokoloff, Henry Hadley, Ossip Gabrilowitsch, and Alfred Hertz. The first of these all fresco symphony concerts took place June 13 and attracted about 1,500 from Hillsborough's neighboring territory. It was a glorious day and in every respect the concert proved its equal with Nikolai Sokoloff, conductor of the Cleveland Orchestra, directing. With the exception of one selection, Respighi's Fountains of Rome, Mr. Sokoloff gave familiar numbers, including Beethoven's Leonore Overture, which opened the program, the Cesar Frank Symphony in D minor and the Marche Slav of Tschai-kowsky. Mr. Sokoloff revealed himself not only proficient in the technic of conducting but as a musician of authority and poise whose artistic concepts are broad and noble. The masterpiece of the afternoon was the Respighi work to which Mr. Sokoloff gave great attention to detail, color and climax. Particularly lovely was the fourth movement which became sheer poetry under his baton. The Marche Slav was conceived in its true spirit, given with rhythmic precision, strength and emotional expression. The San Francisco Symphony, an orchestra of great virtuosity, has been admirably disciplined, and gave evidence of excellent finish and great vitality. With this remarkably fine body of players, Mr. Sokoloff was enabled to attain his magnificent results. C. H. A.

## Adolph M. Foerster Honored

The Musicians' Club of Pittsburgh honored Adolph M. Foerster, dean of Pittsburgh composers, by giving a concert on June 4 devoted to his compositions. The selections included works for organ, piano, string quartet and trio, as well as numerous songs and songs with violin obligato, all of which were presented by excellent artists. According to Harvey Gaul: "If there is one quality that characterizes Adolph Foerster's compositions, it is his intensity, his manifest sincerity. One never feels that he is writing a theme to make fiesta for some prima donna; he never touches off cadenzasque blah just to furnish applause for a player. For all his obvious classicism, he has his tuneful moments, as to wit the opening of the D major trio and the piano solos, and in the main they are excellent bits of tune spinning." Mr. Gaul also paid tribute to the composer by stating that "It was no gracious gesture on the part of the performers to assist in the program, but an expression of genuine gratitude that we have a man like Foerster here."

Mr. Foerster was born in Pittsburgh and has spent most of his life there, active as teacher, conductor and composer. His compositions, both large and small works, have been heard and enjoyed throughout the country.

## Eurythmics at the Cornish School

The Cornish School of Seattle was the scene of a recent interesting exhibition of Dalcroze Eurythmics under the direction of Wallace Dow and Berthe Poncy Dow, pianist. Seventy-five pupils of the Dows took part in the demonstration which was held on the Cornish lawn.



"He sang on and on with rippling ease and with marvelous tonal coloring. The audience completely capitulated to him."

—Elgin Daily Courier.

*Frederick Gunster.*  
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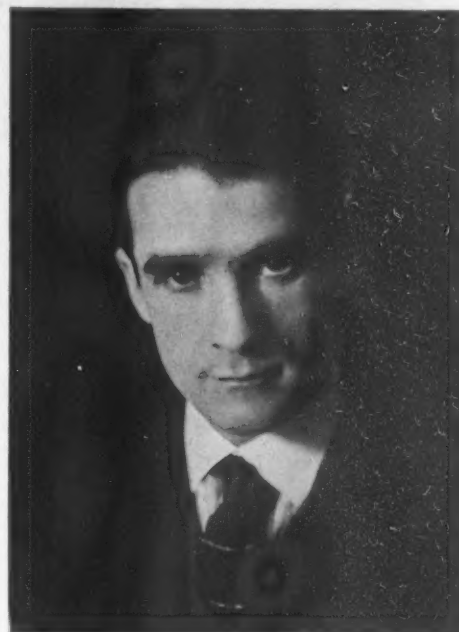
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ELSIE ALEXANDER at the Piano

## Pettis Thanks American Composers

Ashley Pettis wishes to thank the many composers that have sent him MSS. at the Eastman School of Music, Rochester, in response to his request for new American



ASHLEY PETTIS

piano compositions. The number received has been so great that it is impossible to thank each composer individually, but Mr. Pettis intends to give all the compositions received his serious consideration during the summer months and will select the most suitable for future performance.

## Edwin Hughes' Master Class Recital

The first of a series of summer master class recitals under the direction of Edwin Hughes was given at his studio on June 29 by Lewis Lane. Mr. Lane is a young pianist, but a most talented one. He has all the earmarks of a matured artist, not only in his playing but also in his attitude and obvious assurance. His playing is on a lofty scale which entails a firm, big touch and a dexterous execution. His program listed a Bach prelude and fugue in B flat minor, Beethoven's sonata in D minor, Schumann's Vienna Carnival, and selections by Schubert-Liszt, Chopin, Mendelssohn and Rubinstein. Mr. Lane's playing would doubtless be still more impressive if heard in a large auditorium, as his tone is at times almost overpowering; there would then be more opportunity for the listener to enjoy climaxes and contrasts. Mr. Lane had a most cordial and representative audience, and to his listed numbers he had to add several encores.

## Portanova in New Hampshire

Vincenzo Portanova will spend the summer at his new home in Twin Mountains, N. H., re-opening his New York vocal studios on September 15.

## A CHAT WITH ROBERTO MORANZONI

Chicago Opera Conductor's Friends Help Him Along in Answering Interviewer's Questions—His Early Career—Favorite of Mascagni—Praises Alfano's Resurrection and Mary Garden in One of Her Best Roles—To Spend Summer in Italy.

The "quintessence of modesty" is a term that might well be applied to Roberto Moranzoni, Chicago Civic Opera conductor, when it comes to talking about himself. Moranzoni always balks at the word "interview." His naturally serious face becomes more serious and he always endeavors to change the subject.

"There are so many more pleasant things to talk about," he says. In this case the interviewer was just as persistent as Moranzoni was politely stubborn. Everything looked black for the moment; then followed a flash of light. Along came two of the conductor's best friends—Rosa Low, the charming soprano, who coaches with him off



ROBERTO MORANZONI

and on when he is in New York, and his countryman, Cesare Sturani.

"Moranzoni isn't talking about himself, is he?" exclaimed Sturani in surprise.

"Not yet!" replied the nevertheless expectant writer. "I've got it," said Moranzoni, jumping up from the comfortable sofa, "interview Sturani about me, if you like."

"Fine idea," seconded Mrs. Low.

Sturani balked this time; then he asked: "Has he told you he was the favorite of Mascagni?"

"That's a good point," the *MUSICAL COURIER* representative said, jotting it down. "Now just how?"

"Tell her, Maestro!" urged Mrs. Low, all interest.

Moranzoni frowned, sat down again on the sofa, and fairly blurted out: All right then!

"You see, I have always disliked interviews because usually one is asked questions that one cannot answer without complications arising, and then you rarely see in print what you have really said."

"Let's start from the beginning," urged the writer. "How did you come to choose conducting as a career?"

"I always wanted to conduct—even as a child," he said.

"You see my father was a military bandmaster in Venice, where I first began the study of violin under Tirindelli. . ."

"You mean Pier Tirindelli, formerly of the Cincinnati Conservatory?"

"Yes, the same charming gentleman and excellent musician. I worked with him in Venice, at the same time taking piano from a very good old man. Then my father's regiment was ordered to Alexandria. The family went along, and my training was interrupted for a time, until I could find a good teacher."

"How old were you then?" asked Mrs. Low.

"About twelve or thirteen. After a while I attended a small conservatory there, taking counterpoint with a Mr. Cicognani. When he was appointed teacher at the Conservatory of Mascagni in Pesaro he took me with him and there I continued violin under Professor Frontali, studying composition with Mascagni and Mattioli. A classmate of mine there was Zandonai, whose Francesca da Rimini I had the privilege to conduct at Milan." He hesitated, and then with a shrug of his shoulder, added: "There is nothing more to say except that I graduated in both violin, piano and composition."

"Tell about Mascagni's interest in you," supplied Sturani.

lighting a fresh cigarette. "That is something of which to be justly proud."

"At that time Mascagni was writing his new opera, *Le Maschere*, and he appointed me his assistant to prepare the work for him. When he went to conduct its premier at the Costanzi in Rome he took me along. Incidentally of great interest here is the fact that the opera was given on the same night for the first time in seven different opera houses: in Rome, Milan (La Scala), Venice, Turin, Genoa, Verona and Naples. After the opera's second performance, Mascagni went to Milan for the funeral of Verdi, and left me to take up his baton. Then it was that I really started my career."

After his engagement at the Costanzi, Moranzoni conducted also in the following places: Milan, Turin, Bologna, Venice, Rome, Trieste, Bucharest, and other cities in Roumania.

"Then in 1910," Moranzoni continued, "I was called to the Boston Opera Company where I remained for four years, also going on tour with Rabinoff for two years. The Metropolitan Opera next claimed my services for seven consecutive seasons, and, as you know, I have just concluded my second one with the Chicago Civic Opera."

"Of course," suggested Sturani at this point, "you have heard of the great success of Alfano's *Resurrection* in Chicago last season. Moranzoni conducted its premiere."

"I know that," replied the writer, "and much of the credit is due him, I understand."

"Not at all," he was quick to disagree. "It was due to



*"She was in excellent voice. There is a caressing sweetness to her tone, and she is more than a mere dispenser of beautiful sound, for she is an interpreter of no mean ability."*

The New York Evening Telegram said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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Mary Garden, who brought the maximum of her talent and artistry to the role. She vivified the entire performance. The opera did have a great success when you consider that between January 1 and 23 it was given five times in Chicago and to sold-out houses. I consider that Garden, in this opera, gave one of her most human interpretations. She was nothing short of glorious. You know the opera is not very modern. It was written twenty-two years ago, but it is a work of great sincerity and is certainly the expression of a man who has a feeling for the theater and drama and yet has lots of poetry in his music. The fact that Alfano had never been amply rewarded for his work, as he should have been, and because of the temporary loss of his sight, everyone in the company seemed to put forth their unusual effort to make this opera a triumph. I think the audience felt this at once and was with us almost as soon. Out of this combination of the best efforts of the singers, orchestra—and naturally the conductor," he smiled, "there sprang a genuine success. And I am quite certain the opera will be repeated next season."

"What other premieres have you conducted?"

"The world premiere of Puccini's three operas—*Il Tabarro*, *Gianni Schicchi* and *Suor Angelica*—at the Metropolitan."

"How do you feel when conducting a new opera?"

"Well," he thought a second, "naturally one is most enthusiastic, but you know a conductor must believe in what he is conducting. If he doesn't, he cannot communicate properly the message of the composer to the audience."

"You mean the conductor's enthusiasm is one of the main factors in the success of a new work?" asked Sturani.

"Yes," said Moranzoni.

"Didn't you conduct the first performance of *L'Amore dei Tre Re* in Paris and in London?" asked Rosa Low.

"Yes," he replied, "in Paris in 1914, and next at Covent Garden. *Edvina*, *Ferrari*, *Rontana*, *Cizada* and *Marcoux* were in the early cast. The opera was also given in Boston

and I conducted it there and all over the country when the company went on tour before I left for Paris."

"And at the Metropolitan, too?"

"Yes."

"Where are you going?"

"I am going first to Paris on business, and then to Varese."

"Will you conduct in Paris during the summer as you did last year?"

"Maybe, but at present everything is uncertain."

"How do you spend your vacation?" asked the writer.

"Mountain climbing," Sturani answered for Moranzoni.

"And waiting for Sturani to join me," Moranzoni winked.

"Well," his genial colleague reported, "I might at that. I haven't been home in years and it certainly will seem funny when I do go back to see all the changes."

"When do you return to America, Moranzoni?" asked the writer, thankful that a little interview had really been secured.

"In September or October, to resume my duties with the Chicago Opera."

"I hope you have a wonderful summer and thank you for being so good about this interview."

"If you got anything that will interest the public you have done well. What the public expects of an artist is often so different from what one would expect that I can't think that any of it would make good reading."

In conclusion it must be added that Moranzoni's modesty is not assumed, as is the case with some artists. It is genuine, and refreshing, indeed, in these days of "crying one's own merits."

## John Bland Artist in Rome

Grace Romea Casalini, soprano, pupil of John Bland, appeared in recital in Rome with success. Ellery Allen, mezzo-soprano, will be heard in concert during the coming



JOHN BLAND

season; Miss Allen has been studying for the past two years with Madame Vannini in Florence, but has returned to Mr. Bland, her former teacher. Theodore Garrison, artist-pupil of Mr. Bland, has been appointed tenor soloist of Calvary Episcopal Church, New York. Mr. Bland's studios will be closed from July 15 to September 15.

## Ernest Davis Praised as The Duke

Ernest Davis scored a decided success when he appeared recently as the Duke in *Rigoletto* with the Cincinnati Zoo Opera Company. According to the Cincinnati Tribune, "Ernest Davis is a born singer of Italian opera. Cast as the Duke, he had abundant opportunity to display his brilliant powers of vocalization and he certainly made the most of it. His upper register is beautifully clear and under perfect control." Equally enthusiastic was the critic of the Enquirer, who stated: "Both in voice and appearance, Ernest Davis is excellently fitted for the role of the dashing and debonaire, though perfidious, Duke. His rendition of the *Donna e Mobile* aria was one of the high spots of the performance." The Cincinnati Times Star noted that "Ernest Davis scored a great success as the Duke. His glorious tenor voice soared triumphantly with every climax, and his commanding personality won the audience from the start." "The Duke of Mantua," said the Cincinnati Post, "as sung by Ernest Davis, revealed the lyric quality that such numbers as the *La Donna e Mobile* demand."

## Red Cross Decorates Jeritza

VIENNA.—The Austrian Red Cross has bestowed its golden medal upon Maria Jeritza in recognition of her charitable activities for that society. Intendant Dr. Prüger of the Austrian state theaters personally handed the decoration to the singer.

B. P.

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## READING, PA.

READING, PA.—The Reading Choral Society sang, in the large Rajah Theater, Mendelssohn's Hymn of Praise, Max Bruch's Jubilate, Amen, and Schubert's Omnipotence. These works were sung in conjunction with the Mendelssohn Club and Strawbridge-Clothier Chorus of Philadelphia in the Sesqui-Centennial Auditorium in Philadelphia, June 17, with impressive effect. The distinguished director of the Reading Choral Society conducted both performances with his accustomed intelligence, command of his forces, and musicianship. A large and decidedly appreciative audience heard the local chorus and although the customary instrumental support of members of the Philadelphia Orchestra was lacking, Carroll W. Hartline, the capable accompanist of the society, was at the large Rajah Theater organ and did admirably. More than 200 singers participated in the performance and the volume of tone was imposing, its quality pure, and its balance of parts commendable. Remarkably distinct and understandable was the enunciation of the text of the works, a feature of performances in which this fine chorus excels, to the pleasure of its audiences. The soloists were local singers—Caroline Yocom Kirkhoff and Laura M. Snyder, sopranos, and Wellington Wolf, tenor. The work of the soloists was such as merited high praise and the singing of Mr. Wolf was worthy of especial praise for his excellence in delivery, purity of intonation and his musical grasp. Mr. Norden, whose unquestioned value and ability as a conductor is always manifest, gave a reverent, artistic and clarifying reading of the respective works, and the performance was in every respect one that impressed favorably and gave exceptional musical enjoyment.

Umberto Sacchetti, tenor, formerly of the Metropolitan Opera Company and later with the Boston Opera Company, gave a concert in the Y. M. C. A. Auditorium, June 22, and scored a signal success. His voice is strong and resonant, true to pitch and of even register. He manages it with commendable ease and skill. The program was one that revealed Mr. Sacchetti as a pleasing, modest and satisfying singer. Mr. Sacchetti was assisted by a young, local violinist, Caroline Fox, who has been heard here a number of times in the last few seasons and who is being received with increasing favor in her successive appearances. She played with genuine feeling, good technique, feeling and intelligence. René W. Irwin, at the piano for Miss Fox, and Emilie Strauss for Mr. Sacchetti, were contributing factors to the fine work of their principals. W. W. B.

## REGER FESTIVAL IN ESSEN

(Continued from page 5)

the subtlest nuances of tone he often loses sight of the structural line of his work. Fiedler, on the other hand, is the type of severely rhythmical, energetic conductor, who is chiefly concerned with a clever building-up of climaxes. His equally great talent for choral conducting was revealed in the wonderful Requiem which he made the highest achievement of the festival. The solo part was sung by the contralto, Frieda Dierolf, with a lovely voice and a fine sense of style.

Less well performed were the a cappella male and female

choruses, under the leadership of G. E. Obsner and N. Meissner, but they were very interesting as samples of Reger's "miniatures." Very welcome also were the Mozart Variations for orchestra, unfortunately stamped as a show piece, and the less often heard Hiller Variations. They are two big works giving eloquent testimony of Reger's peculiar genius for the variation form.

Hölderlin's poem, An die Hoffnung, set for contralto and orchestra was sung by Frieda Dierolf in a somewhat cool but musically assured manner. The same artist sang a song cycle, beautifully accompanied on the piano by Max Fiedler.

There remain to be mentioned the masterly performances of the fantasy and fugue in D minor, and the fantasy and fugue on B-A-C-H (B) by the Berlin organist, Fritz Heitmann, and the delightful Concerto in the Old Style, played by the two violinists, Adolf Busch and Alexander Kosmann. Particular praise is also due to the Busch Quartet which, with Rudolf Serkin as pianist, Philipp Haass as second viola, and Hermann Busch as second cellist, played characteristic examples of Reger's chamber music, including the seldom-heard string sextet, opus 118, with compelling verve and beauty of tone.

Space does not permit detailed praise of each artist, but they all earned the enthusiastic gratitude of the public, and the entire festival which followed a serious and genuine artistic ideal also met with outward signs of appreciation and success. E. T.

## Critics Praise Hortense Barnhart-Jones

Hortense Barnhart-Jones recently returned to New York after a successful concert tour on the Pacific Coast. One of her engagements was for the first annual administration day of the Advertising Club of Los Angeles at the Biltmore Hotel. Miss Barnhart-Jones was referred to on the program as "a charming young mezzo-soprano whose dramatic, powerful voice and artistic interpretation has distinguished her in operatic and concert successes in New York and other eastern cities over a period of years." By request, she sang the O Don Fatale aria, the Habanera, and Frank La Forge's Song of the Open.

The mezzo soprano has numerous splendid critical reviews of her singing. According to Carl Bronson in the Los Angeles Herald: "Miss Barnhart possesses a dramatic mezzo soprano voice of rare timbre and she handles it with the poise of one who understands it thoroughly. Her forte is undoubtedly the dramatic phase, which requires intensity and verve, and those songs containing these requisites evidence her art lavishly. The smooth and free melody of the Gluck O del mio dolce ardor was splendidly rendered by Miss Barnhart-Jones and her excellent breath control emphasized the phrasing into a vocal clarity not often met with in the operatic singer. Her aria from Meyerbeer's Le Prophète offered her her best opportunity and made one want to hear her with full orchestra coloring. In the little classics she was also perfectly at home and her Strauss, Marx, Fourdrain, Brunel and Respighi won encores which she responded to graciously."

An appearance at an open-air concert in Venice, Cal., led the critic of the Venice Evening Vanguard to write: "Hortense Barnhart-Jones lent variety to the program with sev-



HORTENSE BARNHART-JONES

eral solos, and her voice, with its clarity and power, proved to be remarkably well adapted to open-air singing. Miss Barnhart-Jones has received high praise from critics in every section of the United States, and Venetians expressed themselves as heartily in accord with their judgment."

Baltimore, Md., praised the singer for the fine vocal and histrionic ability she displayed when she appeared in that city as Azucena in Il Trovatore and Amneris in Aida.

## Maier-Pattison Novelties

"That venerable and perennially fresh institution," as the New York Sun has recently dubbed the musical two-piano firm of Guy Maier and Lee Pattison, is again busily engaged in preparing two-piano novelties for the next season. The two-piano literature has already been materially enriched by their labors and next season will register the following additions to their repertory: Guy Maier's arrangement for two pianos of Saint-Saëns' orchestral work, Carnival of the Animals; Sowerby's Synconata, specially written for these twins of the piano (this work is described by the composer as a modern work in jazz rhythms, but written in sonata form); the Bach Goldberg variations (a welcome addition in these days of "Bach renaissance"); Guy Maier's arrangement of Grainger's Turkey in the Straw; a new fox-trot by Lee Pattison; a Berceuse by Florent Schmitt; a Siciliano by Bach; a Prelude and Pastorale by Richard Platt. In addition, Messrs. Maier and Pattison expect to play in Minneapolis, St. Paul and other cities next season Hutcheson's new piano concerto, which was recently introduced in Philadelphia.

CHARLES  
STRATTON

Tenor

During 1925-26 Mr. Stratton appeared at three pairs of concerts of the Boston Symphony Orchestra, and was soloist at the Ann Arbor May Festival.



Photo by G. Maillard Kessler

## ANN ARBOR FESTIVAL

"Charles Stratton displayed a voice of warmth and power and gave an interpretation that had life and meaning."—*Detroit Free Press*, May 21, 1926.

Steinway Hall  
New York

## BOSTON

In Beethoven's Ninth Symphony, November 22 and 23, 1925: "Charles Stratton notably bettered all his recent predecessors in this ungrateful music."—*Boston Post*.  
In Liszt's "Faust" Symphony, February 19 and 20, 1926: "Mr. Stratton is notably the best tenor who has been assisting soloist with the Boston Symphony in a choral concert in the past 15 seasons."—*Boston Globe*.  
In Prokofiev's "Seven, They Are Seven!" April 23 and 24, 1926: "Prokofiev's tenor is the shrilling priest, piercing the night with his cries and spells, flinging phrase upon phrase riven until Mr. Stratton sang the music almost too well."—H. T. Parker, Boston Transcript.

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CHARLES  
STRATTON

Tenor

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## ANN ARBOR FESTIVAL

"Charles Stratton, the tenor, did an excellent evening's singing in a strong and most agreeable voice."—*Detroit News*, May 21, 1926.

Packard Building  
Philadelphia

## WILLIAM S. BRADY TELLS OF THE ADVANTAGES OF EUROPE

"You are altogether too lucky, Mr. Brady. Altogether too lucky! Going abroad to spend the summer while the rest of us stay home and slave. You millionaire singing teachers have entirely too easy a time of it."

Mr. Brady laughed. "Well," he said, "come on, go with me. But you'll have to work if you do. That's what I'm going for—work!"

"Work?" said I, skeptically, not knowing whether I was being spoofed or not. "Work?" What kind of work? Checking baggage and buying railroad tickets?"

"No—really!" said Mr. Brady, "I am going over to work. I have to, you know."

"Have to?" said I, still more doubtful—for I well know what a success Mr. Brady makes of his winter's teaching, and it would be impossible to believe that he would "have to" work summers, in the ordinary sense of the word.

"Really, I have to," said Mr. Brady, becoming serious, "It's a moral obligation."

I laughed again—morals! But I was puzzled just the same, and showed it. Mr. Brady explained: "A moral obligation—no teacher has a right to leave his pupils to their own resources after they have left his studio."

"You mean that the teacher should aid them in getting a start in life?"

"That, too. But I was not thinking of that. I was thinking of the purely educational side."

"But if the pupil has graduated?"

"Does the pupil ever graduate? Of course pupils arrive at a point of proficiency where they may step out of the studio and take up a public career, but that is no assurance that they will not need further guidance. Who is there in life that does not need a friendly word now and then? Does a suit that comes home from the tailor always fit? You may not see that it needs refitting, but some of your friends will, and it would only be kindness on their part to tell you so."

"I see what you mean. But what has that to do with your trip to Europe?"

"Why, I have a lot of pupils holding important positions in Europe, and some of them have written to me asking my advice about things." "You mean about their voice?"

"Yes, their voice. They say they have some problems, some difficulties to overcome, and they want me to help them. They say, since I have got them so far and have prepared them for the big successes they have won, they would rather continue with me than take the advice of anybody else. And how can I advise without being on the spot?"

"Where are those pupils of yours? You say Europe, but Europe is big."

"In Germany and Italy."

"Then you are going to Germany or Italy?"

"I'm going straight to Munich. But, of course I don't want you to get the impression that any of these singers are unfinished. They would not be where they are if they were not thoroughly efficient artists."

"But—eh—excuse me for seeming so ignorant—but who are they and where are they? Would I know any of them by name?"

"Of course you would—at least, you would if you are interested in opera. You certainly know Marcella Craft?"

"Know her? Of course I do. I know her very well indeed. She has been such an important figure in Munich opera that her reputation has spread all over the world. Is she there now?"

"She has been doing guest performances in all parts of Germany. You know there are really good opera companies even in the smaller cities in Germany. It is very different from any other country in Europe."

"And how different from our terrible American condition! Here we have just two cities with permanent opera companies!"

"Yes. Germany offers a real career for singers of ability. Naturally they must be singers of ability, singers who know how to sing. If they give satisfaction they advance, get good salaries and many roles. I had one pupil singing at a German opera house who thought she was not getting enough out of it. She went to the manager and told him she was not getting roles enough. She said she was not getting the routine and training she thought she ought to have. After that they gave her enough work to keep her constantly busy. You know, the repertory in Germany runs up into forty or fifty operas."

"But is the German training a good recommendation for return to America? I mean, when singers from Germany want to get into the Metropolitan Opera or the Chicago Company isn't the Italian repertory and training an asset? Those houses are so strictly Italian, and there is so little German opera—almost none outside of Wagner."

"But the repertory in Germany is not altogether German. They sing more operas over there than we do here—operas from every school, French, Italian, Russian, Spanish, all the schools, just as we do here."

"But the singers?"

"The singers? The greatest singers, at least the greatest women singers of recent years had their training in Germany. When you think of names whom do you think of? Sembrich, Lili Lehmann, Gerster, Nilsson."

"There was Patti."

"Yes, but many of the great names, perhaps most of them, are associated with German training even when their great roles were Italian."

"Yet in Germany they sing their roles in German."

"Of course, in German. No country except America has opera habitually in foreign languages. But the words of the role are quickly relearned if there is any need for it. A singer sings just as well in German as in Italian, and no better in Italian than in German."

"But you were mentioning your pupils. You mentioned Marcella Craft."

"Yes, Marcella . . . and then there is—let me see—Leona Kruse, at the Munich Opera; Robert Ringling and Lawrence Wolff, both of them also at the Munich opera;

Eyvind Laholm, at the Wiesbaden Opera, where Klemperer is the conductor; Sybil Richardson, at the Essen opera."

"You seem to have them all over Germany!" I exclaimed, interrupting him.

"So I have. Yes. And in Italy and here, too."

"Oh, in Italy, too!"

"Of course. In Italy I have two pupils at present, Cristina Valli and Herbert Sargent. And then here at home there is Kathryn Meisle of the Chicago Company, Carolina Lazzari, Robert Steel, Dorothy Jardon, John Steel, all of them with operatic successes to their credit. Herbert Sargent has just made his debut at Pallanza as Ernesto in Don Pasquale. He made a big success and got favorable press reports."

"It is interesting to know that you have had so many pupils who have become prominent. It must be very gratifying to you. It seems that most of them have had European experience."

"Yes, and let me tell you that the time is coming when people in America are going to begin asking questions about what is to become of pupils who spend a lot of money learning to sing here and then have no market for what they have to sell except, perhaps, a few concerts or oratorios or a choir position."

"The old American question: Must all musicians be merely teachers?"

"Well, I hope you haven't anything against 'merely teachers' as you call them!"

"No," I said, laughing, "but you know what I mean."

"Yes, I know what you mean, and it really is the old American question. The singer gets a thorough education, and then what? The concert field is limited, it is very difficult and expensive to get a start, and in opera in America there is almost nothing. It means going abroad . . . Just think how much good some of these millionaire foundations could do by starting opera companies for American singers! But their one idea seems to be education and more education, turning out musicians who are destined to become teachers,

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who will turn out more musicians also destined to become teachers, ad infinitum—a vicious circle!"

"And so those who really have talent—the singers, I mean—go abroad to get opera jobs, and hope, no doubt, to come back here as leading members of one of our two big companies?"

"Not always. Some of them do so well abroad that they seem perfectly satisfied to remain. And why not? An operatic career in Europe may be quite as attractive as an operatic career in America. After all, the thing that makes for happiness in art is to be doing successfully what one wants to do. Isn't that so?"

"It surely is," I agreed.

"Well, these American artists in the European opera houses are doing what they want to do under the most pleasant circumstances. They are taking leading roles in really great art productions, and doing it for the benefit of audiences made up of really great art lovers. The fashion and the glamour of the New York and Chicago opera seasons may be absent, but what does all that amount to? Nothing! An annoyance for the artists, if anything. What the artist wants is sympathetic appreciation of good work by people who know. They find that in Germany. Do they find it here?"

"And it is a great incentive to good work," continued Mr. Brady. "It is a great thing to realize that sensation will not count for anything. The art must be right. Nothing else counts at all in Germany."

"Isn't it rather surprising that the Germans will accept American singers?"

"No. Not surprising. There is not much chauvinism in Germany. Even immediately after the war there was very little prejudice, and that is dying down. Germans love art too much to harbor prejudices which would keep them from enjoying it."

"Yes, but why Americans?"

"Why, simply because Americans have such splendid voices and such fine intelligence. As operatic talents they are second to none. Not all of them realize the necessity of proper education, but that is coming. What they need, let me say it again, is opportunity here at home. Big people are naturally drawn towards professions where there is big opportunity."

"Do you think it will come?"

"Of course, it will come! It is merely a matter of time."



WILLIAM S. BRADY,

noted voice teacher, who has just left for Munich, where he will spend the summer assisting his artist-pupils, all of whom hold prominent positions in German opera houses. (Schloss photo.)

"And meantime?"

"Meantime talent is going on as it always has, making its way in the face of almost insurmountable difficulties. It is up to us to smooth out the difficulties as much as possible."

"And that is what you are doing."

"That is what I am doing, and that is why I am going abroad to work all summer instead of loafing."

This is the substance of a talk the other day with Mr. Brady. It seemed so full of wisdom and so useful that the writer asked him if he might write it down and print it. He said, "Yes"—so here it is.

## Recital Club June Musicales

The June Musicales of The Recital Club, Rose Hazard, director was held at the club studios on June 19. Elizabeth Lindner, student in piano and composition at the School of Music of the Recital Club, showed the remarkable progress she has made in her studies by her playing of the Chopin B flat minor scherzo. Her song, Lullaby, beautifully sung by Bessie Murrow, soprano, evidenced Miss Lindner's unusual talent for composition. The Recital Club Opera Ensemble, which is preparing standard grand operas and Gilbert and Sullivan operas for a concert tour next season, was heard in scenes from Faust, with Romualdo Sapio at the piano. Mildred Steel Woods made a charming Marguerite, her voice suiting the role perfectly. Westell Gordon, tenor-composer, gave an artistic interpretation of Faust, and sang the role with beauty of tone and diction. Monica Heffernan was a sweet-voiced Siebel, and also handled the part of Martha competently in the quartet. Alfred Olden was the Mephisto of the evening, and displayed a bass voice of extraordinary depth and power. Bessie Lepson was heard in the first movement of the Beethoven F minor sonata, and in Waldesrauschen, by Liszt. Miss Lepson has great technical skill and astonishing strength and breath in her playing. Anthony Pesci, a tenor with a Caruso-like quality, was well received in E lucevan le stelle (Puccini), Si vous l'aviez Compris (Denza) and Wee Home I Love (O'Hara).

The annual banquet of the club was held recently, at Hotel Alamac, one of the speakers of the evening being Prof. Victor Kuzdov. The studio dances at The Recital Club on Saturday evenings are proving popular even during the warm weather, and the Sunday evening Music-Hour is constantly bringing forward new talent.

## Flora Waalkes to Sing at Chautauqua

During July, Flora Waalkes, Chicago soprano, will be the soloist at Chautauqua (N. Y.). Several appearances have been arranged for this popular artist, the most important being as soloist with the New York Symphony Orchestra, a Messiah concert, in Verdi's Requiem, in excerpts from Schubert and Mendelssohn works, and from the opera Eugene Onegin by Tchaikowsky.

As soloist this season with the Chicago Apollo Club in Elijah, Miss Waalkes won unstinted success, and also with the West Suburban Choral Society. Her services have been much in demand for recitals and other concerts this season. Aside from her concert activities Miss Waalkes has had the heaviest teaching schedule this year in her experience. She is one of Chicago's most gifted artists.

## Jacobson at the Cornish School

A new feature which has been added to the summer school curriculum of the Cornish School of Seattle, is a course in coaching and repertory in singing to be given under the direction of Myron Jacobson. Mr. Jacobson is one of the best known accompanists and coaches. He is a graduate of the Imperial Conservatory, Petrograd, where he studied under Liadoff, Essipoff, Glazounoff and the great Rimsky-Korsakoff. Later he was coach with the Music Drama Theater, during which time he was accompanist to Chaliapin, Tobinoff, Maria Gay, Lina Cavalieri and others. Mr. Jacobson will begin his courses with the regular Cornish Summer Session, which begins July 19.

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## SAN ANTONIO, TEX.

SAN ANTONIO, TEX.—San Antonio celebrated its fourth annual Music Week under the capable leadership of the following officers: Mrs. Eli Hertzberg, president; Mrs. J. M. Krakauer, vice-president; Mrs. A. L. Henderson, recording secretary; Fern Hirsch, corresponding secretary; Mrs. Frank Rhea, treasurer, and Mrs. Richard Craig, publicity chairman. They were assisted by the following committee: Mmes. Edward Sachs, Clarence Day, Julius Campbell, T. E. Mumme, L. Grisenbeck, G. Katzenberger, R. Klar, Edward Hoyer, James Chalkley, J. T. Smith, Isar Fox, Houston Brown, H. Gazley, E. Decuir, A. McCollister, M. Denison, W. Doyle, R. Vander Straten, H. Leap, David Bernard, A. M. McNally also Kathryn Lemly, Cecil Nethery, Cara Franklin, Janice Brown, Louise Notzon, Alice Mayfield, Catherine Clark, Otto Zoeller and David Griffin. Outstanding events were: the twilight sacred concert at San Fernando Cathedral, Mrs. Edward Hoyer, Sr., organist, when an exposition was given of the traditional chant of the Church in its three fundamental branches—Gregorian, Polyphonic, and the modern Homophonic; the assembling of 2,000 school children in the huge auditorium, conducted by Lulu Grisenbeck; assisted by Mrs. A. M. McNally, soprano; numbers by the large orchestra from the two high schools, conducted by Otto Zoeller; demonstration of the acoustics in the natural amphitheater of Brackenridge Park, by the Chaminade Choral Society, David Griffin, director, with Mrs. G. P. Gill, accompanist. Delightful programs were given by Ruth Lloyd Kinney, contralto; Mrs. Eugene Staffel, pianist; Walter Dunham; John M. Steinfeldt; Helen Oliphant Bates, Louise Hillje, soprano; Frederick King, Mrs. L. L. Marks, soprano; Mrs. Chester Hard, Mary Snively, violinist; a piano ensemble program, Mrs. A. McCollister, chairman; program by music teachers selected by vote of the Music Teachers' Association as follows—Mrs. L. L. Marks, soprano; Walker Hancock, violinist (both accompanied by Cecile Steinfeldt Satterfield), and Evelyn Harvey, pianist, and the Army Night program, Mrs. Clarence Day, chairman.

Mrs. James Chalkley was chairman for the second annual piano contest conducted by the Tuesday Musical Club, Mrs. Eli Hertzberg, president, assisted by Mrs. Eugene Staffel, Mrs. Maury Maverick and Gertrude Miller. There were thirty contestants, representing about fifteen teachers. Dorothy Hathaway, pupil of Walter Dunham, was awarded first prize; Nancy Jennings, pupil at Our Lady of the Lake, second prize, and Effie Louise Wallace, pupil of Meta Hertzberg, third prize. Those receiving honorable mention were Myle Moussund, pupil of Henrietta Bruel; Merry Brendel, pupil of Mrs. Eugene Staffel, and Elizabeth Ann Gilbert, pupil of M. Meerscheidt.

Mary Stuart Edwards presented her advanced vocal class in an entertaining costume recital, with Mrs. Eugene Staffel at the piano. Assisting with obligatos for various numbers were Ira Mae Nethery, harpist; J. D. Comeau, flutist, and Melva Knippa, violinist. Seventeen pupils were presented, all reflecting great credit on their teacher.

The Tuesday Musical Club, Mrs. Eli Hertzberg, president, closed its season with the seventh annual Follies, with Mrs. Edgar Schmuck, chairman, assisted by the following committee: Mrs. Leonard Brown, Mrs. Eli Hertzberg, Mrs. Edward Sachs, Mrs. Richard Craig, Mrs. A. M. McNally and Mrs. Stanley Winters. Various departments and members of the club were impersonated by Mrs. Eugene Staffel, Mrs. Isar Fox, Mrs. Delphi Powell, Effie Decuir, Ira Mae Nethery, Mrs. Paul Rochs, Olga Seiser, Gertrude Miller, Fern Hirsch, Ruth Herbst MacDonald, Mrs. Maury Maverick, Helen Sanders, Catherine Clarke, Mrs. James Challis, Mrs. A. M. McNally, Mrs. Guy Simpson, Mrs. Daniel A. Groh, Janice Brown, Mrs. Richard Craig, Mrs. Charles Treuter, Mrs. A. McCollister, Mary Stuart Edwards, Juanita Wright, Louise Notzon, Pauline Stippich, Mrs. Julius Campbell, Argentine Blanco, Alice Mayfield, Mrs. David Bernard, Mrs. T. H. Flannery, Irene Saathoff, Hilda Brian and Alleyne Jackson. At the conclusion of the luncheon, which followed the program, three entrance prizes, given by Mrs. Hertzberg, were drawn by lucky number, and Mrs. Hertzberg personally gave gifts to the officers and a number of chairmen who had done unusual work during the season. Maria Ascarra, honor guest, was presented with a silver vase. Mrs. Hertzberg was presented with a card which announced that \$50 had been added in her name to the Anna Hertzberg Scholarship Fund.

Birdice Blye, pianist, was presented in recital at Our Lady of the Lake College. She displayed fine technique, masterly interpretations and singing quality of tone. Recalls and encores were given.

David Pesetzki, recording artist for the Duo Art, on tour under the auspices of the artist department of the Aeolian Company, made many appearances in the city recently under the local management of Thomas Goggan and Co. Mary Stuart Edwards, soprano and resident artist, assisted on several programs. Mr. Pesetzki possesses fine, clear-cut technique and a big tone.

Ruth Lloyd Kinney, contralto, was presented by the San Antonio Music Company in a series of programs with the Ampico as her accompanist. She was the soloist for the opening reception of Music Week, on this occasion assisted by Mrs. Eugene Staffel, pianist. Miss Kinney's voice is rich and full in its entire range. Her personality is charming and gracious.

John M. Steinfeldt, pianist, founder and president of the San Antonio College of Music, appeared in his annual recital in the college auditorium before an enthusiastic audience in a program which served to show his fine artistry, poetic interpretations and sound musicianship.

Lottie Brinkman, pianist, pupil of John M. Steinfeldt, was presented in an artistic recital by the College of Music.

Raoul Berger, violinist, accompanied by Frank Lefeuere Reed, pianist, members of the faculty of the University Conservatory of Music in Austin, Tex., gave a program at the residence of Mrs. Eli Hertzberg. Mr. Berger possesses a rich, big tone and excellent technique. Mr. Reed gave excellent support. Among out-of-town guests were Birdice Blye, Ruth Lloyd Kinney, Ola Gulledge and David Pesetzki.

The San Antonio Musical Club, Mrs. Lewis Krams Beck, president, presented the last program of its season, with Mrs. Guy Simpson in charge. Easthope Martin's Philosopher and the Lady was given with Walter Dunham at the piano. Soloists were Warren Hull, baritone; Mrs. Guy Simpson, contralto; Mrs. Fred Jones, soprano, and Charles Stone, tenor. The work was thoroughly enjoyed, as it was given a most artistic rendition by the four participants.

Janice Brown arranged the program given recently for the Army Y. M. C. A., by members of the Tuesday Musical

Club. Those participating were: Janice Brown and Mrs. Isar Fox, sopranos; Gertrude Miller, cellist, and Mrs. E. P. Armeson, pianologist. The accompanist was Mrs. G. P. Gill. The program was arranged for Mrs. Lewis Krams Beck, chairman of the musical department of the City Federation of Women's Clubs.

Dr. C. E. Wisecup, formerly of San Antonio, and now living in Taylor, Tex., has accepted the conductorship of a large orchestra recently organized there. S. W.

## New Concert Association in Milwaukee

During the week of May 17 musical history was written in Milwaukee, Wis., in the forming of the Civic Concert Association of Milwaukee. Three thousand members were secured during the week. The Association is incorporated under the Wisconsin state laws as a non-profit organization. Each member pays \$5 annually and is entitled to admission, without additional cost, to an artists' series of six concerts. No guarantors are required and no loss can be sustained or profit made. All money collected from membership dues is expended for artists and rental costs. The plan was adopted in Milwaukee after careful investigation of its operation in nearly a hundred cities.

The officers are: president, Victor L. Brown; vice-president, Mackey Wells; secretary, Marion Andrews, and treasurer, James L. Crittenden. The board of directors includes



Stein photo

VICTOR L. BROWN

President, Milwaukee Civic Concert Assn.

Mayor D. W. Hoan, Herbert W. Laffin, Mrs. James H. Hackett, H. H. Jacobs, Mackey Wells, Victor L. Brown, Marion Andrews, Walter H. Bender, Mrs. George P. Earling, Nat Stone, James H. Crittenden, Herman Uihlein and Fred J. Schroeder.

Victor Brown is one of Milwaukee's most prominent business men. In an interview, Mr. Brown said: "My reluctance in accepting the presidency of this new organization was the outgrowth of a belief that the concert field was something apart from the needs of business. I think this opinion is shared by most business men. We need music, and the plan we have adopted in Milwaukee appears so practical that it commands the respect of the business men. We had little difficulty in securing the required number of memberships. The entire quota was made in five days. It has been a source of great satisfaction to all interested that it was possible to establish in our city, along lines insuring permanency, an organization whose purpose is to bring to the city at a price, within the reach of all the world's great artists, without the usual financial hazard of such undertakings."

The Civic Concert Association will present the following artists in concert, and under the plan admission is by membership card only: Beniamino Gigli, Efrem Zimbalist, Manuel and Williamson and Sophie Braslau, Claudia Muzio, Brailowsky and the Chicago Opera Star Ensemble, Edith Mason, Charles Hackett, Cyrena Van Gordon and Virgilio Lazzari.

## Gemünder's Amplitone

August Gemünder, of the famous violin house which bears his name, has invented a violin tone improver called the Amplitone. It consists of eight tuned strips of wood placed fanwise in the inside of the violin on a block just under the tail-piece. These strips are held at one end in the wooden block, the other ends being free to vibrate. They thus sustain the violin's tone far beyond its normal length and give it a sonority deeper and more beautiful than the same instrument will have without the amplitone. No matter how good an instrument is, it can be improved by this attachment. Mr. Gemünder illustrates this with a piece of wood like a broomstick along which a string is stretched and at the end of which a single amplitone bar is placed. Without the amplitone this piece of non-resonant wood gives no tone when the string is plucked. With the amplitone it gives a tone of some sonority and lasting power. It appears that Mr. Gemünder has made one of the very few additions to the violin ever made since the instrument was perfected.

## La Ferne Ellsworth Sings at Sesqui-Centennial

La Ferne Ellsworth was one of the soloists with the Metropolitan Male Chorus of New York, which gave a concert at Willow Grove, on June 20. An audience of over 5,000 attended this concert and enthusiastically applauded the young American contralto. Miss Ellsworth is an Oscar Saenger artist. She has booked many important engagements for the coming season, and will be heard both in concert and opera.

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### Anne Roselle's Dresden Success

(Special cable to the Musical Courier)

Dresden.—Particularly appropriate to the Fourth of July was the phenomenal success of the American singer, Anne Roselle, who on that evening created the title role in the first German production of Puccini's *Turandot* at the Dresden opera under the direction of Fritz Busch. Seldom has such an undisputed success been registered here. There were over fifty curtain calls, many of which were for Miss Roselle alone. Busch and General Intendant Reucker both expressed themselves as wildly enthusiastic over the singing and acting of the American artist. Miss Roselle has already been engaged for twenty appearances here next season and it is announced that she will create the role of *Turandot* at the Berlin Staatsoper next November. H. K.

### BOSTON

(Continued from page 5)

The crowds that flocked to Symphony Hall for the Request Night of Thursday and the Russian program of Friday made no secret of their affectionate regard for Mr. Jacchia. His appearance on the platform at the opening of both these concerts was the signal for spontaneous applause, loud and sustained. This applause was renewed at every opportunity until, at the end, the hand clapping became a veritable ovation which the popular Italian leader graciously shared with his orchestra.

#### ARTHUR FIEDLER IN BRILLIANT DEBUT AS "POPS" CONDUCTOR

Arthur Fiedler, Boston born musician and generally regarded as the most versatile member of the Boston Symphony Orchestra, made an auspicious entry as conductor in this city when he appeared as leader of the final "Pops" concert on Saturday evening, July 3, in Symphony Hall, taking the place of Agide Jacchia, whose resignation was accepted by the Board of Trustees the preceding day. Mr. Fiedler selected a program well designed to demonstrate his gifts as musician, leader and interpreter. Saturday being the night before the Fourth, he opened appropriately enough with Sousa's spirited march, *Stars and Stripes Forever*. This was followed by a musician's reading of Weber's Overture to *Oberon* that would have reflected credit on any conductor. Sullivan's *Lost Chord*, and a *Fantasia* from the perennial favorite, *Carmen*, the latter played with incisive rhythm and a nice regard for nuances, closed the group. The youthful conductor opened his second group with an effective performance of the Fourteenth Hungarian Rhapsody of Liszt. Then came Mr. Jacchia's excellent transcription of Lieurance's familiar song, *By the Waters of Minnetonka*, followed by Kreisler's *Liebesfreud* and the 1812 Overture of Tchaikowsky, which was played in a manner to disclose its dramatic content. A final group comprised the *Dance of the Hours* from *Gioconda*, Handel's *Largo* and, for brilliant closing number, Meacham's march, *American Patrol*.

Mr. Fiedler acquitted himself not only creditably, but also with distinction. As was to be expected of a musician with his background and experience, he displayed a sensitive regard for musical structure, keen rhythmic sense and impeccable taste. His beat is easy to follow and he conducts with authority and conviction. The audience was quick to recognize his uncommon virtues as a conductor and recalled him with enthusiasm throughout the evening, necessitating many additions to the program.

It is interesting to note that Mr. Fiedler was the first Boston musician in the history of the "Pops" to conduct this orchestra. He is thirty-two years of age. He studied at the Royal Academy of Music in Berlin for several years. He is the son of Emanuel Fiedler of Berlin, Germany, who was a member of the Boston Symphony Orchestra for twenty-five years. Mr. Fiedler has conducted in Berlin and has directed many concerts in New England. He is well known not only as a member of the Boston Symphony Orchestra for the past eleven years but also as a coach and accompanist for internationally known concert artists. His versatility is also shown by his mastery of the violin, piano, viola and organ. J. C.

#### Noted Violin Maker Praised in Verse

O. H. Bryant, Boston violin maker, has in the past twenty-five years received scores of letters of admiration from patrons, but it remained for Clarence Johnson, of Watertown, N. Y., to send a charming poetic tribute, upon receipt of a made-to-order instrument from the Boston man. Mr. Johnson's verse, which has been framed and hung in the violin shop, is a graceful bit of writing, as may be seen from the following:

TO O. H. BRYANT, LUTHIER  
When you shall put away your tools for aye,  
(Not only gage and plane, but cunning hand,  
As well, true eye, ear keen in judgment, and  
The brain whose prompting all these tools obey),  
This fragile product of your skill shall stay,  
And, centuries hence, the great of earth shall stand  
Before uncounted thousands, and command  
Its strings to speak the thoughts you think today.

### AGIDE JACCHIA

for ten years conductor of the Boston Symphony "Pop" Concerts, who resigned last week because, as he claims, the Board of Directors reduced the size of the orchestra below the number advertised and necessary for the artistic performance of the program. In his stead, Arthur Fiedler directed the final program of the season.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

#### HOW TO PRONOUNCE

Chamlee, *Chahm-lee*  
Chaminade, *Sha-me-nahd*  
McQuhae, *Mc-kway*  
Onegin, *O-nay-gin* (hard "g")  
Schorr, Shaw (the "aw" prolonged)  
Mattei, *Ma-tay-ee*  
Rachmaninoff, *Rach-ma-nee-noff*  
Wieniawski, *Veen-yaw-ske*

#### MUSIC FESTIVALS

S. P.—In answer to your question of when music festivals first began, it can be said that the first festivals of which there is any trustworthy record were held in Italy. On the occasion of an interview between Francis I of France and Pope Leo X at Bologna in 1515, the musicians attached to their separate courts combined and gave a performance. In the early part of the seventeenth century there was a thanksgiving service at St. Peter's at Rome. A mass for six choirs by Benevoli was sung by more than two-hundred voices with organ accompaniment, the sixth choir occupying the highest part of the cupola. The first festival that took place in France was a thanksgiving for the recovery of the eldest son of Louis XIV. Lulli's *Te Deum*, written in 1689, was performed by 300 musicians. The earliest festival in Bohemia was held at Prague in honor of the coronation of Emperor Charles VI as King of Bohemia. On this occasion the opera, *Costanza e Fortezza*, by Fux, was performed in the open air by a band of 200 and a chorus of 100 voices. An account of this is given by Dr. Burney in his *German Tour*. In Austria the earliest festivals were given by the Musical Institution at Vienna, 400 of whose members performed oratorios twice a year at Advent and Lent, beginning in 1772. In 1808, at the festival in Vienna, given in honor of Haydn, *The Creation* was sung. Haydn at that time taking his farewell of the world. From these beginnings the music festival has grown to an important place in the musical life of the world.

#### SAILINGS

##### Florence Leonard and Louisa Hopkins

Florence Leonard and Louisa Hopkins sailed for Europe on July 3, taking with them students who will work with Breithaupt in one of the most interesting towns of Tyrol. There also will be opportunity to attend the music festivals in Munich and Salzburg.

The season just ended has been a very busy and successful one for Miss Leonard and Miss Hopkins, their pupils appearing at many recitals and doing excellent work in

theory. Miss Hopkins' pupil, Anne Prichard, had an appearance with the Main Line Orchestra, playing the first movement of the Grieg concerto and the Liszt Polonaise, and won much praise for her tone, style and poise. Miss Leonard gave a talk near Pittsburgh at the spring recital of one of her most successful pupil-teachers. In the annual ensemble musicale, held at the Musical Art rooms, the pupils were assisted by Alexander Zenker, violin, and Adolf Vogel, cello. Both ensemble numbers and solos were warmly applauded by a large and enthusiastic audience.

Miss Leonard and Miss Hopkins re-open their studios early in September.

##### Alice Garrigue Mott

Alice Garrigue Mott recently closed her very successful teaching season of 1925-26 and sailed for Europe on July 3 on the S.S. Franconia. Her summer address will be care of the American Express Co., London, England. Mme. Mott will reopen her New York studios on September 20, after spending some time in England, France and Czechoslovakia, where she and her husband will visit their brother-in-law, President Thomas Garrigue Masaryk and their niece, Dr. Alice Garrigue Masaryk.

### OBITUARY

#### Nicholas Rothmühl

Kammersänger Nicholas Rothmühl passed away suddenly in Berlin recently from heart failure at the age of sixty-nine. He was at one time a famous opera singer in Germany and later in life one of the metropolis' most distinguished singing teachers. As the director of the Stern Conservatory's opera class he developed many of Germany's finest singers. Rothmühl was born in Warsaw, Poland, but received his musical education at the Viennese music academy. His triumphal career as tenor led him from Vienna over Dresden and Stuttgart to Berlin where his particular success was as Eleazar in Halevy's *La Juive*. As Rothmühl was not only a fine teacher, but also a charming personality, his death is a real loss to the German musical world. The Stern Conservatory has not yet announced his successor. C. H. T.

#### Elise Elizza

Elise Elizza, known as the last mistress of bel canto in Vienna, has died after a severe operation. She was a member of the Vienna Staatsoper for about twenty years and retired about seven years ago. Since then she has been one of the principal vocal teachers of Vienna. She was famous for the wide scope of her repertory which ranged from Leonora, Mimi, La Traviata and Pamina (in *The Magic Flute*) to operetta on one side and to Brünnhilde on the other. Mahler discovered her for the Vienna Opera, where she has sung more than 2,000 times. P. B.

#### Carolyn Alchin

On June 24, Carolyn Alchin died in Los Angeles, Cal., of a paralytic stroke, after only a week's illness. She was teacher of harmony and also authoress, having written *Tone Thinking and Ear Testing*, *Applied Harmony*, and several other books on the theory of music.

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## JOSEPHINE FORSYTH'S PROGRAMS REMAIN LONG IN THE MEMORY

Druid Club of Niles, Ohio, Honors Singer

Josephine Forsyth has been well received in her programs of Artistic Creations of Song and Poetry. It is Miss Forsyth's aim to have her programs tell a story of life—appealing because of their human touch, potent because of their sincere realism. In an interview she stated: "Whenever I have a particular program to prepare I never begin by choosing songs that are mere vehicles for voice display;



Photo by Hixon

JOSEPHINE FORSYTH.

rather I decide on an interesting thought that will appeal directly to the mentality of the audience as well as to its ears, and around that build a program that expresses life."

The program which Miss Forsyth has entitled Lyric Thoughts of Twilight has been presented with success for the past two seasons, the critics praising both her vocal ability and her gift for lyric composition expressing itself in song and poetry. Marcus Hill Havice wrote the following appreciation of her work in the Cleveland Town Topics: "I have heard Josephine Forsyth sing many times. She has a childlike sweetness and simplicity. She has a great vision of love and goodness. She touches the soul of music. Not only are her hearers thrilled, but they are lifted to a higher plane of life and living. The sweetness lingers with me still like the scent of flowers or the breath of spring." Critics in New York and many other cities also have paid tribute to the soprano.

Miss Forsyth recently gave Lyric Thoughts of Twilight in Annapolis, Md., and was so well liked that a re-engagement resulted. The following day the critic of the Evening Capitol reviewed the program at length, stating among other things that the recital will remain for a long time in the memory of a large representative Annapolis audience as one of the most unique and enjoyable entertainments given there. The performance gave an opportunity not merely for the display of musical talent and entertainment, but the costumes, flowers and lighting effects were symbolic of the central theme, The Twilight Hour. "In the first part of the program," said the Evening Capitol, "she sang Il Bacio, by Ardit, in which she displayed her musical skill, also the perfect placement and fine training of her voice. She was loudly applauded. The Kerry Dance, by Molloy, in the second part, appealed to many in the audience, as did also the old melody, Believe Me If All Those Endearing Young Charms, to which she played her own accompaniment on a small Irish harp so gracefully that a hearty call for an encore ensued, with which she graciously complied. The Twilight Dream, in the third part, aroused many memories among the older members of the audience, from which arose the realization that 'Love never dies, that the Soul is Im-

mortal.' The final song, There is No Death, was a fitting climax to a well arranged and delightfully rendered program."

Miss Forsyth's recital for the Druid Club of Niles, Ohio, was so successful that the organization presented her with a beautifully engraved silver plate bearing the inscription, "In further appreciation of your wonderful recital." The Druid National Welsh-American newspaper, published in Pittsburgh, reviewed the concert in part as follows: "Miss Forsyth possesses a voice of wonderful brilliancy and sweetness and a most charming personality, and the songs she rendered will linger long in the hearts of those who had the pleasure of listening to them. She displayed culture of the highest quality, and a thorough understanding of the songs she sang." A report of the Niles recital signed by George Vail, William Jones and H. Cabner, which appeared in the Amalgamated Journal, the official journal of the Iron and Steel Makers of America, stated: "We would like to have the entire country hear this American product, and if at any time you see the name of Josephine Forsyth, soprano, go and hear her and you will be as well pleased as we are. We, in Niles, wish her unlimited success in the concert." This successful appearance also resulted in a return engagement.

### Washington State Music Teachers Convene

EVERETT, WASH.—The annual convention of the Washington State Music Teachers' Association was held here this year from June 15-17 inclusive. No efforts had been spared to make the convention a helpful one for every branch of music and musicians, and the success of the undertaking led to the addition of many new members, as well as increased enthusiasm, due to the inspiration and help given to all attending.

Many lectures on the current trend of music and teaching methods were given that they might prove of assistance to teachers desiring to raise their standards. Round table sessions, devoted to discussions of the needs of students of piano, organ, voice and violin proved particularly helpful, as they were under the competent leadership of several of the ablest musicians of the state—A. F. Venino, pianist, of Seattle; Clara Moyer Hartle, voice, of Seattle; Karel Havlicek, violinist, of Pullman, and Stella F. Knoebel, organist, of Wenatchee. Concerts and informal recitals were given daily and were climaxed by a masterly piano recital by Sigismund Stojowski.

Washington is one of the leading states in the progress made toward the granting of credit to music students in the high schools—thanks to the efforts of the Music Teachers' Association. To keep pace with the rapidly changing conditions, it was necessary to discuss new recommendations to be given to the state legislature regarding further music credits, and the readjustment and the requirements (examinations) for certified music teachers.

Another important and highly interesting feature of the convention was the adoption of an excellent code of ethics for music teachers—one which should be of great benefit to all. It should create a better understanding between studios, and assist in the solution of many of the complex problems which naturally arise when pupils desire to change teachers.

A further step forward in the activities and accomplishments of the Association was the appointment of committees to outline complete courses that students of any orchestral instrument may also be granted high school credit.

The election of officers resulted in the president's chair for the coming year being filled by Boyd Wells, Seattle piano teacher, while Howard Pratt, of Walla Walla, was elected vice-president; Mrs. Wayne Richardson, of Yakima, secretary, and Carl Paige Wood, of Seattle, treasurer. District vice-presidents elected are Frederick W. Wallis of Tacoma for the western district; Herbert Kimbrough, of the Washington State College at Pullman, for the eastern district, and Charles E. Keeler, of Yakima, for the central district. J. H.

### INDIANAPOLIS, IND.

INDIANAPOLIS, IND.—Bomar Cramer, head of the piano department at the Indiana College of Music and Fine Arts, gave a recital at the John Herron Art Institute. Mr. Cramer is a pianist of whom Indianapolis can well be proud. His program included numbers by Schubert, Chopin, Rachmaninoff, Dohnanyi and Saint-Saens. Mr. Cramer plays musically and has a large technique at his disposal. His playing, too, has the warmth that makes his listeners wish for more.

The second program of the year, open to the public, was given by members of the Mu Phi Epsilon, national honorary music sorority, at the Metropolitan School of Music. Those participating in the program were: Lucille Wagner, Geraldine Trotter and Helen Foltz, pianists; Alma Lentz, Martha Rundell, Bernice Reagan and Maude Custer, violinists; Selma Zahl, Mildred Johns, Helen Payne and Jessamine Barkley Fitch, vocalists; and Ann Cunningham, cellist. M. H.

the Crown of Italy in recognition of his musical services to his native town.

Maria Jeritza received the Austrian Red Cross in recognition of her charitable services.

The Costanzi theater of Rome has passed under government control, becoming a national institution.

The premiere in Berlin of Katya Kabanova, by Leos Janacek, has aroused great interest.

A five-day Reger festival, celebrating the tenth year of the composer's death, was celebrated in Essen.

Montani's new Mass had its first rendition at the opening choral concert of the Sesqui-Centennial.

Alfred Bruneau has finished the score for a lyric drama, Angelo, Tyrant of Padoue.

Koussevitzky created a sensation at the premiere of the Preface du Livre de Vie.

Weingartner may tour America with the Vienna Philharmonic next season.

Mussolini offered a cash prize for the best song written for the feast of St. John.

Mary Wildermann has secured Gustave B. Walther as head of the violin department at the Wildermann Institute of Music and Allied Arts.

Cecile de Horvath's Eastern dates are now booked by Concert Direction Annie Friedberg.

Jeannette Durno is holding her 1926 master class in Chicago.

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## I SEE THAT

There were two new works given during the recent opera season of Moscow.

Chaliapin's Don Basilio was highly enjoyed by Londoners. Colton White has entered the managerial field with a large coterie of artists on his list.

Paul Doguerau, French pianist, recently acclaimed in Paris, will be heard in this country next season.

Albertina Rasch is to produce a real American ballet.

The Miami Conservatory of Music is planning a course in public school music in affiliation with the University of Miami.

Dresden is unique in the homage it has paid to Weber.

A new historical opera closes the Copenhagen season. Alfred Mirovitch has created a three-year scholarship for the duration of his master class in Los Angeles.

Charles L. Wagner, manager, answers W. J. Henderson of the N. Y. Sun.

Clarence Gustin has chosen a repertory of nearly a dozen American operas of his intero-recitals.

Leo Blech won his suit against the Vienna Volksoper.

Tito Schipa has been made a Grand Officer of the Order of



## BERLIN PREMIERE OF KATYA KABANOVA, BY LEOS JANACEK, AROUSES GREAT INTEREST

Two New Ballets—Edna Thomas Makes a Hit—Other Americans Successful

BERLIN.—The principal event of the last few weeks has been the first performance at the Municipal Opera of Leos Janacek's opera, *Katya Kabanova*. The composer has become rather popular in Berlin through the success of his opera, *Jenufa*, frequently performed at the State Opera, and expectations were raised to a high pitch. The new work is very similar in style to *Jenufa*, without, however, reaching its predecessor in dramatic power. Lacking the chorus, which is so essential a factor in *Jenufa*, *Katya Kabanova* is considerably less effective, and yet the opera has a poetry all of its own, which will make it dear to the real lovers of music, if not to the large public of theater-goers.

Janacek's dramatic style differs as widely from the German as from the Italian or the French. It is a peculiar mixture of primitive and refined elements—primitive as regards his simple, folk-like melodies and his apparently artless manner of accompaniment; refined in his subtle and expressive manner of declamation, in his masterly treatment of color in harmony and orchestration. Somewhat akin to Moussorgsky, Janacek is still a marked individuality, with a manner of expression so peculiar that it is possible to recognize him quickly.

The story of *Katya Kabanova* is concentrated in the principal figure, Katya, and treats of her tragic fate—how she is forced to commit adultery and finally to drown herself, finding no other way out of the menacing complications of her life. All the other characters are dramatically pale and fragmentary, only used as background and foil to the figure of Katya. The Russian atmosphere however, Volga landscape, the majestic river, the flowers and singing birds, the fields and meadows, the summer garden, the winds and thunderstorm are made more alive, almost, than the people moving about in this peculiar world. Taking all in all, one might say that *Katya Kabanova* is a lyric masterpiece rather than a dramatic one. Its lyric beauties—the power and expressiveness of its sentiment—are extraordinary, and all the more remarkable, as our age, so rich in sensational, brilliant experiments, is lamentably poor in genuine poetry. The performance, prepared and conducted by Fritz Zweig, was impressive and did full justice to the score of the modest Czech master. The opera had a well-deserved success. It was received with almost universal approval by the entire press, and heartily applauded by the audience. The master was also the recipient of many honors.

The opera has likewise brought out Bernhard Schuster's comic opera, *Der Lieb des Glückes* (The Thief of Happiness), given with fair success in several provincial houses. The composer is well known in musical circles of Germany as the editor of the periodical, *Die Musik*. As a composer he was hardly known, though he is by no means young in years. His score shows the skill and experience of a full-fledged musician who has open ears for effective things.

It is regrettable that he did not hit upon a libretto that gave him better chances. The plot treats of the revenge of a young knight who, as a child, had been forcibly removed from his castle by his relatives, in order that in due time these loving relatives might claim the property of the young man. Just on the day when the court is about to decide the case, the young knight turns up quite unexpectedly and overthrows the deceitful plans of the presumptive heirs. Some love-making is included, nor are romantic scenes lacking, but the contents are too meagre for three whole acts.

### A BALLET NIGHT

The State Opera has brought out two new ballets, which gave Max Terpis a chance to display his talents as chore-

graphic director. A romantic ballet, *Don Morte*, was given its premiere. Terpis has taken for the scenic basis of his dance-fantasy a story of Edgar Allan Poe. Death, as a Spanish knight, passes through the crowd of the poor people and through the princely castle, finding his victims here and there. The contrasting episodes of the rich and the poor give rise to a number of effective stage-pictures and characteristic dance-numbers. Terpis himself personified *Don Morte*. The music, written by Friedrich Wilckens, is a skillful copy of Richard Strauss, brilliant and effective, without any distinctive individual note.

Much more valuable musically was Manuel de Falla's ballet, *El Amor Brujo*, given on the same evening. Terpis, Dorothea Albu and Edith Moser were much applauded in this graceful, amusing piece. Costumes and decorations were designed by Pirchan.

### EDNA THOMAS THE TALK OF BERLIN

A number of American artists have concertized with considerable success. Edna Thomas, from Louisiana, has given one of her inimitable recitals of Creole songs. We have heard these strange and often touching melodies interpreted by several American singers before, but never with so strong a ring of truth, of genuine accent. Miss Thomas was entirely unknown in Berlin. Nevertheless, after her second concert she was the topic of the day in musical circles, and when she returns here she will find a considerable number of admirers welcoming her in anticipation of her unusually enjoyable offering. Miss Thomas sings with an agreeable voice; she has, moreover, the rare gift of presenting every song in a most characteristic, realistic, vivid manner. Her assistant at the piano, Constance Piper, had her full share in the extraordinary and well-deserved success, both with the Berlin press and the public.

Marie Louise Wagner, who gave a song recital, seems to be predestined for grand opera by the power and brilliancy of her mezzo-soprano voice. In opera arias she is decidedly more at home than in the more refined and intimate beauty of German classical song.

### RUTH BRETON A SUCCESS

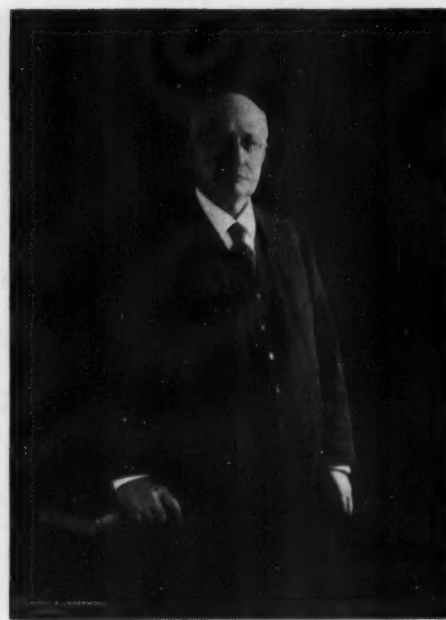
Ruth Breton is a young violinist of remarkable talent. She played compositions by Vitali, Vivaldi, Lalo, and others with full command of all technical difficulties, with elegance and pure, cultivated tone. Conrad van Bos, master of the art of accompanying, lent his valuable assistance to this gifted young player.

Finally there was Haig Gudenian. He comes from Armenia and has the ambition of presenting to western European audiences the "genuine" oriental music. His compositions for violin and piano, played by himself and his wife, are interesting for their strange melodic, harmonic and rhythmic traits rather than for their intrinsic value as compositions. A certain affinity to the Jewish Synagogue melodies is evident.

H. L.

### Music Students' League Musicale

The bi-monthly musical of the Music Students' League of New York, Inc., was held June 29 at the Hotel Latham. The meeting was well attended and an excellent program rendered by the following members: Esther Arnowitz, pianist; Alice Gates, soprano, accompanied by Florence Mendelson; Louis Sugarman, pianist; Suzanne Gamberdella, soprano, accompanied by Louis Sugarman, and Salvatore D'Agostino, tenor, accompanied by Florence Mendelson.



ADOLPH LEWISOHN,

donor of the City College Stadium and honorary chairman of the Stadium Concerts, which opened on July 7 under the baton of William van Hoogstraten. (Photo © Underwood & Underwood.)

## FIRST WEEK OF CINCINNATI ZOO OPERA IS SOLD OUT

CINCINNATI, OHIO.—The brilliant success of the first week of summer opera at Cincinnati, which was marked by sold out houses and enormous crowds standing through the entire production of *Tannhäuser*, was not diminished the second week when Cincinnati music lovers hailed with delight two of its favorite singers, Italo Picchi and Fred Patton, who have both been identified with the Zoo concert seasons. Flotow's charming opera, *Martha*, opened Sunday night with Fred Patton singing the role of Plunkett, and Ernest Davis, who won his audiences the previous week by his portrayal of the Duke in *Rigoletto*. Opposite these artists were Ruth Joan, whose triumphs as Gilda were equalled by her success as Lady Henrietta, and Kathryn Browne who, as Nancy, won the audience with her whimsical portrayal of the role to which her rich contralto is beautifully adapted.

That the audience appreciates the efforts of Isaac Van Grove, the conductor, was evidenced at each performance, when he, too, was called before the curtain to receive his share of the plaudits. The production of *The Love of Three Kings* by this company assembled under the management of Clarence E. Cramer, was an artistic success.

William Smith Goldenburg, Cincinnati Enquirer critic, said of the opening performance of *Martha*: "The Fair scene of the first act was an attractive setting and Ernest Davis, as Lionel, and Fred Patton as Plunkett, immediately established themselves as favorites of the cast by entering earnestly into the spirit of the music and of the action. Their first duet was brilliantly sung. Davis' high tenor voice, clear and penetrating, dominated many of the scenes, his rendition of the *M'appari* (Like a Dream), being distinguished for its fervor and eloquence. Fred Patton revealed a surprising gift of humor and invested the role of Plunkett with those broad comedy touches that made his interpretation the outstanding contribution of the performance. Vocally he excelled in the singing of the famous Porter song, an appetizing bit of frolicsome music particularly palatable in this day of prohibitions and inhibitions. Joan Ruth's clear, bell-like coloratura voice was admirably suited to the parts written for the title character, and her rendition of the *Last Rose of Summer*, sung in English, was a delicate gem of vocal expression. Natali Cervi's portrayal of the much-abused Sir Tristan, Herbert Gould's reinforcing of the ensemble as the Sheriff, Benjamin Groban, Sam Pearlman, Sam Bova, Helen Nugent, Violet Summer and Pearl Besuner adding to the sparkling finish of the entire production, were all greatly appreciated by the audience.

The Matinee Musical Club of Cincinnati, one of the most powerful influences of the city in furthering music, lent prestige to the opening performance of *L'Amore dei Tre Re* by sponsoring a large block of seats on Monday night, and, with its president, Mrs. Adolf Hahn, bringing a number of distinguished guests to enjoy this premier.

Mr. Cramer's company is acknowledged by Aura Smith, Cincinnati Commercial Tribune critic to have "accomplished the stupendous task of presenting such a spectacle with genuine distinction."

M. D.

### Walter Leary Sings in Painesville

Walter Leary, baritone and teacher, sang in Painesville, Ohio, before a large and appreciative audience which had gathered to enjoy the annual commencement concert of the Lake Erie College Glee Club. According to the Painesville Telegraph: "The concert was distinguished by the appearance of Walter Leary in two groups of songs and as soloist with the glee club in Henry Hadley's cantata, *The Golden Prince*." Mr. Leary completely won his audience by his attractive personality, his rich voice, and the most admirable choice of songs. He especially pleased in Homer's *Pauper's Drive* and Moss' *The Floral Dance*. He was also heard with great delight in two familiar Handel arias and miscellaneous songs by Georges, Grieg, Secchi, and Denmore, besides an attractive group of encores sung in a thoroughly captivating manner. Mr. Leary's style and diction are excellent. His regard for the text and his thorough musicianship are especially pleasant to contemplate. On top of this, he has a golden, glorious voice—vibrant, smooth in texture and capable of the demands of the most exacting songs."



LUELLA MELIUS,

who will sing many of the leading coloratura roles at Ravinia Opera (Chicago) this summer. Mme. Melius met with unusual success during the Chicago 1925-26 winter opera season. She has been engaged for twelve appearances at Ravinia.



## CURTIS INSTITUTE OF MUSIC NOTES

**Six Young Students Invited to Appear as Soloists With Stanley Music Club—Quartet Organized by Pupils of Carl Flesch Wins \$100 Prize—Alterations in Progress to Provide Music Library.**

Six of the youngest students in the piano and violin departments of the Curtis Institute of Music in Philadelphia have been invited to appear as soloists at the orchestral concerts of the Stanley Music Club next winter. This new organization, which scored a great success during its initial season, has announced four concerts, under the direction of Artur Rodzinski, during 1926-1927 at the Stanley Theater. One hundred members of the Philadelphia Orchestra will comprise the music organization, and the students from the Institute of Music will be the only soloists at all four events. The young musicians chosen include: Shura Cherkassky, Lucie Stern and Jeanne Behrend, pianists, pupils of Josef Hofmann; and Iso Briselli, Lois zu Putlitz, and Jascha Savitt, violinists, pupils of Carl Flesch.

The \$100 prize offered in competition annually by the Musical Art Club, has been won by the Bailly String Quartet, an organization formed of students of the Institute who received instruction in ensemble this season from Louis Bailly, one-time member of the Florenz Quartet who is now head of the viola department in the school. The competing groups were required by the judges to play one piece of their own selection from Haydn, and one from Beethoven which was read for the first time and played from sight. Iso Briselli, who was brought from Germany by Carl Flesch, head of the violin department, and Paul Gershman of Vineland, N. J., alternated as first and second violins in the winning quartet, while Walter Vohl and David Freed played the viola and cello. The judges were Philip H. Goepff, William H. Burkhardt and Walter Bardsley.

Alterations are in progress to permit the installation of a music library on the first floor of the main building at Eighteenth and Locust Streets. The large office occupied formerly by William E. Walter, the director, will be used as the main reading room and reference library, and two rooms in the basement connected with the main floor by a spiral staircase will serve as stack rooms. The library will be composed of two parts; one, music of all periods, the other, books of reference and books on music and the allied arts. There will be accumulated gradually an excellent working library on all branches of art, and provision is made for a collection that may ultimately include some twenty thousand volumes.

## Emily Roosevelt Well Received

Emily Roosevelt, soprano, has filled the following important engagements recently: Aeolian Hall, Town Hall, Evening Mail Concerts, People's Chorus, New York; Montclair Glee Club; Springfield, McDowell Club; Stamford Schubert Club; Pittsfield, Symphonic Orchestra; Ridgewood, St. Cecilia Society; Orange, Choral Society in The Creation; Danbury, Afternoon Musical Society and Stamford Choral Society in the Messiah. She has appeared in joint recitals with William Bachaus, the Lennox Quartet, Fred Patton, Anton Bilotti, The New York Trio and Judson House.

Another important date filled was a performance of Elijah with the Boston Handel and Haydn Society, after which the Transcript said: "Miss Roosevelt is endowed with a beautiful liquid voice which she uses with full effectiveness." Soloist at the recent Halifax Festival also, the Chronicle of April 15, commented: "Miss Roosevelt had her full share of triumphs. Her voice is high and sweet and her songs altogether lovely." When she sang at Canandaigua, N. Y., the Ontario Journal was of the opinion that her "pleasing personality and artistic manner of singing gave great pleasure. Her interpretations were decidedly effective and interesting." And in Lowell, Mass., she also made a favorable impression, the Courier-Citizen saying: "Her voice is musical, which she refrains from forcing, attaining brilliance through legitimate means. Her tone and diction were highly commendable and she encored repeatedly."

## Rose Tomars' Pupils Heard in Recital

The last of the season's studio recitals by the pupils of Rose Tomars was given on June 20. A large gathering enjoyed a varied and interesting program, several of the participants being heard for the first time. The first numbers were The Swallows, Cowen, and The Dream, Bartlett, sung by Tillie Shonofsky. Following was heard Celia Kreugel in Caro Nome and the favorite Sole Mio. An aria from Linda di Chamounix and The Answer by Huntington Terry were given by Myra Fields, and Rosa Belle delivered an aria from Der Freischütz and Mozart's Alleluja. Etta Kamerman was heard in the Cry of Rachel, Turner-Salter, and Silezu's Love Here Is My Heart, and Reine Rose in an aria from Louise, after which she added Only a Rose, by Friml. Miss Belle was again heard in an aria from Der Freischütz and Time Was When I in Anguish Lay, by Griffes; Myra Fields concluded the program with Gretchen am Spinnrade and Wilson's Phillis Has Such Charming Graces. These two young singers did especially commendable work, showing great improvement since last heard. In fact all the pupils were pleasing, showing careful training such as Mme. Tomars is capable of giving and who as usual provided the excellent accompanying support. Tea was served after the musicale.

Mme. Tomars will remain in the city for her summer classes until August 1, returning from a vacation for the reopening of her studio on October 1.

## MacBurney Studios Begin Summer Session

The summer term recently opened at the MacBurney Studios in Chicago. Judging by the large number of students enrolled for work with Mr. MacBurney this will be one of the largest classes in his career. Demands being so heavy on his time, Mr. MacBurney already announces that he will teach one week later than usual, closing the summer term on August 27, after which he will go to his summer home in Michigan for a complete rest of four weeks.

Plans have been made for an interesting course of study with this well known Chicago musician and teacher. Folk songs, classics, oratorio and operatic arias, and romantic and

modern songs of all nations will be presented by the members of the Thursday evening interpretation class.

The song repertoire of the MacBurney Studios is perhaps the largest of any studio in America. In one season only, nine-hundred songs were presented, and the following season five-hundred different songs were introduced.

Programs are alternated with lectures on subjects which pertain to voice and technic. Mr. MacBurney has studiously avoided fads, but seeks the ways of presenting the ideas of tone and manner by a wealth of illustration drawn from his wide experience in various fields of study. Mr. MacBurney's talks have become known far beyond the confines of his own studios and he is constantly urged to put these lectures into book form for the advantage of students and teachers throughout the country.

MacBurney artists are heard in the professional field and many are constantly in demand. Fred Wise, tenor, who has long been associated with Mr. MacBurney, is now traveling and singing in Europe and will return in the early fall to resume his study. Mr. Wise has sung with many of the leading organizations of Chicago. Leola Turner, soprano, has recently been chosen to sing the soprano role in Edgar Stillman Kelley's Pilgrim's Progress next spring, when the Apollo Club of Chicago gives the festival performance with Mr. and Mrs. Kelley as guests of honor.

## MONTREAL, CAN.

MONTREAL, CAN.—For its closing performance of the season, the Societe Canadian d'Operte, under the direction of Honore Vaillancourt, gave the Marriage Market (in French), by Victor Jacoby, at the Monument National. J. J. Goulet was orchestra leader. The principal roles were taken by J. F. de Belleval, M. Noel, H. Vaillancourt, E. Loisele, H. Lefebvre, H. Lavoie, Fabiola Hade, Suzanne de la Gorgendiere, Elisa Gareau and Fabiola Poirier. These operettas are becoming very popular and are drawing large audiences.

An interesting organ recital was given at St. James the Apostle by J. E. F. Martin, organist of the church.

Dorothy V. Hill held a pupils' recital at her studio in which thirteen pupils took part, both in piano duets and solos. Sylvia Filippi also gave a vocal solo.

At the recital given by the piano pupils of Adrienne Poitevin at Willis Hall, some thirty pupils took part. Though some of these pupils are quite young, serious work was shown throughout. Marguerite Girard, cellist, played excellent selections.

A concert was given by the pupils of Miss Marier in the Salle Montcalm, when an attractive program was arranged, including extracts from many operas.

The annual concert by the pupils of Joseph Saucier was given at the Place Viger Hotel. Mr. Saucier also took part on the program with his pupils who numbered about twelve. Cello solos were played by Paula Lasalle.

At Willis Hall about twenty violin and piano pupils of Prof. E. Braidi held their annual recital.

The pupils of Prof. J. B. Dubois, cellist, had their annual recital at Lindsay Hall. An interesting program was arranged, participated in by F. Ballon, M. Delcellier, Prof. Dubois, A. Williams, M. E. Bayliss, M. A. Lavigne, M. L. Mauffette, Hilda Cherry, J. Malen, V. Schenker, M. A. Bourgeois, Roland Leduc and Brahm Sand. Gertrude Seaman was accompanist.

A recital was given by the pupils of Emile Taranto, violinist, at the Ladies' Ordinary of the Windsor Hotel, June 14, assisted by Blanch Archambault, soprano; Emile Gour, tenor, and Hercule Lavoie. The violinists on the program were: Miss Crevier, Lucie Millette, Therese Chocquette, A. Harwood, G. Monte, L. Stewart, B. Ayers, Greta Larmenie, Jean Deslauriers, M. Lafreniere, Roland Duquette and E. Pappelbaum. At the end of the program, Mr. Taranto played a number with Jean Deslauriers. Mme. Meloche Marquette was the accompanist. W. E. H.

## Mme. Hermides' Pupils in Recital

At Guild Hall, June 25, a delightful hour of music was presented by Mme. Polia Melides Hermides' piano pupils, at which excellent work was performed by girls and boys averaging in age from five to sixteen years. The program was presented by Marguerite Carantino, Alexandra Hermides, Stephen Hermides, Euriklia Petrakou, Nina Athanassiou, Sophie Athanassiou, Sophie and Angelina Touris, Ernestine Lippman, Angeline Makris, Josef Lippman, all of whom did credit to their excellent teacher. At the close of the recital, Ernestine Lippman and the Athanassiou sisters gave a fine exhibition of artistic and graceful dancing and Mme. Hermides herself played the first movement of the C minor Beethoven concerto, accompanied by Gladys Shailer, in which she revealed a tone of good volume, combined with an excellent display of technical and interpretative ability. Prizes were awarded to those deserving of same for their excellent work during the season.

## Reuter's Activities for Next Season

Among Rudolph Reuter's many engagements for next season will be a recital at Hollins College, Va., in February. Mr. Reuter will also give a piano recital in New York City at Aeolian Hall, making his eighth appearance in that city since he returned from Europe and his tour of the Orient. Before his protracted stay in other parts of the world, Mr. Reuter played often as a boy in New York, where he was born, attended school and where for several years he was soloist in the well known choir of St. James Church, under Walter Henry Hall. For a time (when only thirteen years old) he officiated at the organ for some of the services. Now his many concert appearances take him to all parts of the country and he makes his headquarters in Chicago.

## Max Jacobs and His Symphony Score

On June 26, on the Mall of Central Park, New York, the second series of concerts was given by Max Jacobs and Chamber Symphony Orchestra. The delightful program consisted of compositions by Beethoven, Liszt, Tchaikowsky, Bach-Auer, Chabrier, Weber, Sibelius and Gounod. Irma De Baun was the soloist and also was well received by an audience which numbered over ten thousand.

## Hans Hess at Illinois State Normal

Hans Hess, cellist, will be heard in recital on July 12 and 13 for the Illinois State Normal University at Normal (Ill.).

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## CHICAGO

## ALEXANDER RAAB OPENS COLLEGE ARTIST SERIES

CHICAGO.—A more interesting recital than that given by Alexander Raab at Central Theater, June 27, opening its series of summer artist recitals, could not have been chosen by the Chicago Musical College. Such is the demand for Mr. Raab's services as a piano instructor at the College that opportunity to hear this fine artist in recital is afforded too rarely and his many admirers and friends eagerly seek each occasion with pleasure. Central Theater was filled on this occasion with a most appreciative audience, whose keen delight was manifest throughout the program, necessitating many encores. An artist in the finest sense of the word, Mr. Raab plays Bach as exquisitely as Chopin, and Liszt as admirably as Leschetizky or Weber. Thus, all those on hand were afforded a rare artistic treat by this master of the keyboard and he made one regret that he is not heard oftener in recital. Besides the Bach toccata and fugue in D minor, arranged by Tausig, Chopin's F minor fantasy and Two Studies, Liszt's Heroide Elegique and Leschetizky's Tarantelle Napoli, Mr. Raab had listed Von Weber's Concertstuck, in commemoration of the hundredth anniversary of Carl Maria Von Weber's death. Probably few artists have remembered that anniversary, but Mr. Raab, who besides being a conscientious artist is a great admirer of this composer, appreciates Weber's influence in music. A very fitting and interesting talk was given on this subject by President Herbert Witherspoon, whose salient remarks won the enthusiastic approval of the listeners. In the Weber number Mr. Raab had the able assistance of Mrs. Walter Brahms at the second piano, and together they gave a remarkable performance.

Immediately following this recital, another program was given, this time by the winners of the free fellowships in the summer master school. Those taking part were Betty Baker, Margaret Stouffer, Volney W. Shepard, Marie Crisafulli, and Ralph Dobbs, pianists; Margaret M. Zincke, Mildred C. Loughlin, Helen T. Bucher, and Hugh T. Rangeler, vocalists, and Valborg Leland, Max Cahn, Guila Bustabo and Elise Steele, violinists.

## PROF. AND MME. AUER IN SECOND OF SERIES

Prof. Leopold Auer and Wanda Auer gave one of their inimitable sonata recitals for the second of the Chicago Musical College's summer artist series, on June 29. Needless to add, a huge audience greatly enjoyed the program and loudly acclaimed these famous artists.

## MARION ALICE MCAFEE STILL BUSY

Marion Alice McAfee has not as yet closed her season, and requests for appearances are constantly coming in for

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this popular young soprano. On June 6 and 14 she was engaged as special soprano soloist at the Broadway Methodist Episcopal Church; 20 and 27, as soloist at the Second Presbyterian Church of Evanston, and on July 14 will appear at the Lake Geneva (Wis.) Garden Club.

## PERCY RECTOR STEPHENS SCHOLARSHIP AWARD AT GUNN SCHOOL

Luella Melius, coloratura, acted as chairman of the board of judges who on June 26 awarded the Percy Rector Stephens Scholarship at the Gunn School. Mr. Stephens began a master class session of five weeks at the Gunn School on June 28 and twelve of the best young professional voices of the country took part in the final contest for his scholarships. First honors were won by Kempton Searle of New York, and second by George Gunn of Chicago, a distinguished baritone, but no relation of the prominent president of the Gunn School.

Mme. Melius professed herself vastly interested by the splendid group of young voices assembled. She has already donated scholarships to the Gunn School for the classes of Burton Thatcher and Albert Borroff next season and will preside over the adjudication of the same the last week of August, just before concluding her engagement at the Ravinia opera.

Distinguished singers seem to select the Gunn School for their various endowments. Tito Schipa and Galli-Curci each announce that a scholarship has been donated with Frantz Prochowsky at the Gunn School for the month of August. These scholarships will be awarded by competition, July 28, 29 and 30. Applicants must be registered before July 25.

## HANNA BUTLER'S BUSY PUPILS

Merlita Davis, artist-pupil of Hanna Butler, who is soloist at the First Congregational Church at St. Louis (Mo.), recently gave a recital in St. Louis. Mrs. Nestel Smith will give a recital in Audubon (Ia.). Ruth Heizer and Grace Raymond have left for a ten weeks' concert tour in Canada. Harriet Sperry, who has been engaged to teach singing next season at the Albion (Mich.) University, will conduct Mme. Butler's vocal classes while she is in Europe. Mme. Butler sails for Europe, July 16.

## BRILLIANT ARTIST-RECITALS AT BUSH SUMMER SCHOOL

A week of fine artist-recitals marked the beginning of the Bush Conservatory Summer School. Opening with a joint recital by two popular Chicago singers—William and Alice Phillips—the concerts of the week were given by such artists as Bruno Esbjorn, violinist, July 1; Ella Spravka, Bohemian pianist, July 2, and by Arthur Middleton, American baritone, on July 8.

Mr. and Mrs. Phillips have gained an enviable reputation in joint recital, and wherever they appear earn the full approval of public and press alike. They give as much pleasure individually as jointly and thus their programs contain not only duets, but also individual solo groups. They opened this program with the Chaminade Angelus, which, beautifully sung, caught the fancy of the listeners, who enthusiastically applauded the singers throughout the program. With her well trained, carefully guided soprano voice of lovely quality, Mrs. Phillips set forth delightful singing of Fourdrain, Staub, Dent Mowry and Protheroe numbers. Mr. Phillips gave a fine exhibition of beautiful singing in a group by Grieg, Herman, Strauss and Cyril Scott. Jointly they also sang selections by Edmund Yates and A. Goring Thomas. The recitalists graciously added several encores.

## GEORGIA KOBER PUPILS ON TOUR

Three of the artist-pupils from the class of Georgia Kober, president and head of the piano department of the Sherwood Music School, are on chautauqua and lyceum tours this summer. Not only are Miss Kober's pupils in demand during the regular season, but many are also booked throughout the summer months.

## CHICAGO MUSICAL COLLEGE NOTES

Charles Demorest gave a moving picture organ demonstration in his studio, June 25, at the Chicago Musical College. A six reel picture, entitled, The Deuce of Spades, was shown, each reel being played by the various students. Between reels, special numbers were played. These demonstrations will be given each week during the summer classes.

President Witherspoon gave an informal musical evening for his pupils on June 25, at which the following sang: Lois Bell, Lucille Meusel, Eunice Steen, Gretchen Haller,

Pearl Walker, Kathryn Smith and Clifford Bair. Many of the new pupils for the summer session attended this musicale and they all enjoyed the opportunity of making new acquaintances.

An alumni association is in process of formation and everything is being done at the College to stimulate real college spirit and life.

The A Capella Choir, conducted by Herbert Witherspoon, has reorganized for the summer season, the first meeting being held on June 29.

The Chicago Musical College Symphony Orchestra had its first meeting June 29, under the direction of Mr. Dvorak. Regular rehearsals will be held twice each week and the orchestra will play at least twice in Central Theater during the summer season.

Esther Stoll, artist-student of Herbert Witherspoon, sailed for Europe on July 3 to take up her operatic career in Germany.

Mildred Seeba, artist-student of Herbert Witherspoon, who won the Caruso Memorial Scholarship a year ago in New York and who is now in Milan, Italy, has been singing in Nice, Milan, and other cities with much success.

A special concert was given June 26 at the Chicago Musical College for the nuns of various convents who attended the Eucharistic Congress. The program was arranged to demonstrate the various grades of work in the college and those who took part included children under twelve years of age, students of the intermediate class, and the four winners of the prize competitions.

President Witherspoon's teaching periods are completely sold out for the season and his classes larger than ever.

## WINNERS OF FREE FELLOWSHIPS IN SUMMER MASTER SCHOOL AT CHICAGO MUSICAL COLLEGE

The following have been announced as the winners of the Free Fellowships in the Summer Master School at the Chicago Musical College, June 28 to August 1: Elise Steele, New York City, free Fellowship with Prof. Auer; Max Cahn, Nashville, Tenn. and Marshall Sosson, Chicago (Fellowship divided), free Fellowship with Prof. Auer; Valborg Leland, Kenyon, Minn., and Guila Bustabo, Chicago, each a winner of a Fellowship with Leon Sametini; Hugh T. Rangeler, Fremont, Neb., Fellowship with Herbert Witherspoon; Margaret M. Zincke, Corsicana, Tex., Fellowship with Mme. Hinkle; Mrs. M. C. Loughlin, St. Louis, Mo., Fellowship with Sergei Klibansky; Helen T. Bucher, Huntington, Ind., Fellowship with Richard Hageman; Ralph Dobbs, Chicago, Fellowship with Alexander Raab; Volney W. Shepard, Northfield, Minn., Fellowship with Alex. Raab; Betty Baker, Rock Island, Ill., Fellowship with Edward Collins; Marie Crisafulli, Chicago, Fellowship with Edward Collins; Marjorie Woodring, Denison, Tex., Fellowship with Clarence Eddy.

## AMERICAN CONSERVATORY PRESENTS VALERI PUPIL

A well arranged program was beautifully sung by Alice K. Paton, soprano, artist-pupil of Delia Valeri, whom the American Conservatory presented in song recital at Kimball Hall, July 1. Hers is a soprano of clear, bell-like quality, light but sweet in quality and used with artistic taste and intelligence. Miss Paton showed the result of the fine training received at Mme. Valeri's efficient hands and sang French, Old Italian, German, English and modern Italian selections to the evident satisfaction of a goodly audience. Thomas, Massenet, Veracini, Donizetti, Wolf, Mozart, Loewe, Gretchaninow, Donaudy, Wolf-Ferrari and Sibella compositions made up the program. She was showered with applause and many bouquets.

JEANNETTE COX.

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## RAVINIA OPERA

(Continued from page 5)

and lovely personality. She is an artist in the best sense of the word and her Juliet stands out as a cameo. She revealed the gamut of her impeccable technical facilities in the waltz song, after which she received rapturous plaudits which stopped the performance right then and there. Throughout the opera Miss Bori gave entire satisfaction through the clearness and warmth of her tone, the simplicity and ingenuity with which she portrayed a role that suits her like the proverbial glove. Her delivery was excellent as was also her phrasing, and all in all her performance was capital and one long to be remembered.

Edward Johnson made his first bow to a Ravinia audience as Romeo. Naturally nervous in the first scene, he came into his own in the second act. He sang *O Lève toi soleil* as it has seldom been heard in these surroundings. From the beginning of the second act to the end of the performance Johnson poured out silvery tones of great beauty that charmed the ears of his auditors. Johnson belongs to that category of singers who may well be qualified as artists and musicians. His every gesture was artistic and he is one of the few tenors who really look like Romeo the symbol of youth, as Juliet is the symbol of pure love. Johnson made a hit with the audience and he will be as popular from now on at Ravinia as he was during his stay with the Chicago Opera at the Auditorium. How wise was Louis Eckstein to have brought Johnson back to this part of the country, and how sad that the Chicago management permitted the Canadian tenor to be made a member of the Metropolitan. The balance of the cast was more than adequate. Leon Rothier sang beautifully the role of Friar Laurence; Jose Mojica was a handsome and well voiced Thibault, and the performance sailed smoothly under the direction of Louis Hasselmanns.

JUNE 30, LUCIA DI LAMMERMOOR

Luella Melius and her "million dollar trill" made their first appearance at Ravinia in a performance of Donizetti's Lucia. Mme. Melius is looked upon as one of the leading coloraturas of the day and won her Ravinia audience as quickly as she did a Chicago audience last season at the Auditorium. The big opportunity for Lucia comes in the mad scene and though Melius had done capital work from her first appearance, it was really in her last scene that she completely captured her auditors. There are no intricacies for Melius, as her voice has been so well schooled and her technique is so fluent that she adds obstacles where other coloraturas are often happy to just surmount those written by Donizetti. If it were only to hear Mme. Melius trill her box-office value would be assured, as her trill is only comparable with that of a canary bird and, as a matter of fact, she trills better than any bird. Her voice has that purity, clarity of tone, that has been so often referred to as "clear as crystal" and each of her tones was a delight to the ear. She made a sensational success, being recalled after the mad scene so often that this reporter lost count. Beautifully gowned she looked regal to the eye, and she walked through the part sufficiently well to give satisfaction from a histrionical point of view. A big debut that presages many enjoyable evenings whenever Melius is cast.

The singers of yesterday tell us of singers who could sing a light opera on one evening and the next evening a heavy opera. Such singers are not dead; there are many among us, one being Giovanni Martinelli. Here is a man who sings the roles written for robust tenors, lyric, and light tenors. It is not an easy matter for any tenor to sing Des Grieux in Puccini's *Manon Lescaut* one evening, then Edgardo in Lucia, later in the season Don Jose in *Carmen*, and Samson in the opera of that name. It may be that Martinelli's voice is a little too heavy for the part of Sir Edgar. This is probably due to the fact that our ears nowadays are accustomed to listening to lighter tones in the Donizetti opera, but for those who remember the tenors of yesterday in Lucia, Martinelli's delivery was absolutely correct. Many others shared that opinion, for his success with the public was complete. For some unknown reason, Mr. Martinelli had made up to look like Ignace Paderewski, the pianist, and his colleague, Giuseppe Danise, who made his re-entrance as Sir Henry, made up as another pianist, a young de Pachmann. After all, it is possible that Sir Edgar and Sir Henry looked like those two pianists, but the resemblance was so manifest that to ignore it would be a lack of good judgment on our part. Danise sang his role most artistically and he won the favor of his listeners. Papi conducted.

It may be that throughout the season little mention will be given in these columns to the stage manager and to the chorus. Therefore let it be said here that the stage manager, Armando Agnini, is all that can be desired. Every opera he stages is done in a manner that reveals a master hand, and the praise that is written today after Lucia could be written after every opera performed so far and most likely after all those that are scheduled for this season. As to the chorus, it is unique in this respect that the men and women that comprise that body are superb singers, and though comparatively few in number they sing with such enthusiasm and beauty of tone that their work gives éclat to any performance. The chorus of Ravinia is made up of picked voices from the Metropolitan Opera chorus and a few perhaps belong to the Auditorium. They are routinized choristers, men and women who do everything well that is asked of them, not only singing with precision and firmness of tone, but also acting as though they were part of the plot and not dummies standing at attention for the sole purpose of singing the music written for the chorus. Each one plays a part in the drama or in the comedy, and in this also the chorus of Ravinia is unique.

Having written at length concerning the chorus and previously about the orchestra, one can understand why Ravinia reigns supreme among opera houses functioning during the summer months. The principals are all stars of big magnitude and the conductors do splendid work, so that every performance is therefore a joy to attend.

Due to the Fourth of July vacation, the performances given during the balance of the week will be reviewed in the next issue of this paper.

On Thursday night *Faust* was given with Rethberg, Johnson, Rothier, Basiola, with Hasselmanns conducting. Martha, on Friday night, was presented for the re-entrance of Macbeth in the title role. The quintet of principals was completed with Chamlee, Bourskaya, Lazzari and Trevisan. Hasselmanns again conducted.

Saturday, *Aida* was offered with Rethberg, Martinelli, Danise, Bourskaya, Rothier, with Papi conducting. At the

second performance of Lucia, on Sunday evening, a new cast was brought forth, the Lucia being entrusted to Macbeth; Edgar was given to Chamlee, and Basiola was Ashton.

An extra performance, instead of the regular Monday symphony program, took place on July 5, *Carmen* being the bill for the re-entrance after several years' absence of Alice Gentle in the title role. Melius was Micaela, Johnson the Don Jose, and Basiola the Toreador. Pellitier was scheduled to conduct.

RENE DEVRIES.

## Young Artist Accomplishes Amazing Memory Test

Beatrice Belkin, artist-pupil of Estelle Lieblich, performed the unusual memory feat of learning in one week three leading roles when she was called upon at a week's notice to sing Gilda, Lucia and Martha in Atlantic City with the



BEATRICE BELKIN

Philadelphia Scala Opera Company. In one week she prepared, musically and dramatically, these three parts. Miss Belkin is only nineteen years old, hails from Lawrence, Kans., and has been studying with Miss Lieblich for the last two years.

## Madge Daniell Pupils Busy

Freida Moss, soprano, was soloist at Washington Irving High School at a concert given by City Schools of Music of which Madge Daniell is head of the vocal department. Miss Moss' voice is a full dramatic soprano and she has been trained at the school by Miss Daniell. Sophie Stoile, a private pupil of Mme. Daniell's, was heard in a group of songs at a reception of the Sons of Israel in Westminster Hall. Miss Stoile possesses a beautiful, light voice with high F. All her training has been with Mme. Daniell.

Lucille Arnold, just returned from a concert trip in Vermont, has been engaged by the Schuberts for a prominent part in the new operetta, *Barbara Freitche*. She has just signed a long contract.

Ruth Manahan was engaged for Brookline, Mass., with a Chautauqua company. Ella Lang, soprano, has been engaged for the third year to direct the choir and as soloist at St. Paul's Lutheran Church, Richmond Hill. Lucille Koch is in her fifth year at St. James in Elmhurst, L. I. Mildred Post has just been engaged as soloist for the Methodist Church, of Westwood, N. J. These are Miss Daniell's private pupils (only Miss Moss belongs to the school).

Grace Harding Chambers sang at the Sesqui-Centennial on July 4 in Philadelphia, representing the State of North Carolina, where she is at present living. She received all her voice training with Mme. Daniell for four years and was soloist in the Bronxville, N. Y., Reformed Church. She is soloist at Pinehurst, N. C., now and is very active musically. She still works with Mme. Daniell when in New York, and when away she keeps in touch with her teacher by mail, the latter sending exercises for her to use.

Madge Daniell has other pupils coming forward. Lucy Tawler is still in the Vagabond King at the Casino; Eleanor Witmar is to reopen in the Schuberts' *Maritza*, and Thelma Morgan is with the Schuberts' *Temptations*.

## Perutz Pupils Win Honors

CINCINNATI, OHIO.—High honors have been won by three pupils of Robert Perutz, violinist and artist member of the Conservatory of Music faculty. During the convention in Cincinnati of the Ohio Music Teachers' Association, Robert Bernstein won the first prize for violin playing in the state contest. Young Bernstein is a gifted violinist who has acquired excellent technique and good interpretation under the able instruction of Mr. Perutz. May 22, two of Mr. Perutz' pupils—Christine Colley of Dayton, Ohio, and Hobart Schoch, DuBois, Pa.—won first and second prize respectively in the Merets contest for violin pupils of the Conservatory of Music. Albert V. Mertes, of Cincinnati, offered two prizes, of which Miss Colley won the valuable Master Art replica violin (David Techler. Feit Rome, 1697), and Mr. Schoch won the Hill bow. Miss Colley is a member of the Conservatory of Music orchestra under Dr. Ralph Lyford.

She also plays first viola in Dr. Karol Lisniewski's string quartet. Mr. Schoch, a gifted violinist, who like Miss Colley, has been under the tutelage of Robert Perutz for several years, is a member of the Cincinnati Symphony Orchestra under Fritz Reiner, and has been re-engaged for the next season. The contest was a very interesting one in which Bach was a required composer and other classical composers were left to the choice of the contestant. Among the judges were Emil Heermann, concertmaster of the Cincinnati Symphony Orchestra, himself a possessor of one of the finest Antonius Stradivarius violins in existence. Such contests are an excellent stimulus for the young students and much credit is due Mr. Perutz for preparing his pupils in such a thorough manner that they come out winners.

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Grow, Ethel	Southampton, L. I.
Gunn, Glenn Dillard	Chicago, Ill.
Gunster, Frederick	Hendersonville, N. C.
H	
Hageman, Richard	Chicago, Ill.
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Hofmann, Josef	Europe
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Hopkins, Louise	Europe
Huhn, Bruno	Europe
Hutcheson, Ernest	Sandwich, Mass.
J	
Jacobs, Max	Hampton, N. J.
Jean, Daisy	Europe
Judson, Arthur	Europe
K	
Kennard, Ruth Julian	Europe
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L	
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Ludikar, Pavel	Czechoslovakia

Lull, Barbara.....Europe  
 Lynde, Ethel Graham.....San Francisco, Cal.

## M

Macbride, Winifred.....Glasgow, Scotland  
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## N

Naegle, Charles.....Gloucester, Mass.  
 Nash, Frances.....Shelburne, Vt.  
 Noble, T. Tertius.....Rockport, Mass.

## O

O'C Quirke, Conal.....Rock Hill, S. C.  
 Onelli, Enrichetta.....Europe

## P

Patton, Fred.....Cincinnati, Ohio  
 Patton, Reba.....Friendship, Me.  
 Pattison, Lee.....Chicago, Ill.  
 Perkins, Lyman.....Norfolk, Va.  
 Pirnie, Donald.....Meriden, N. H.  
 Polak, Emil J.....San Francisco, Ill.  
 Proschowsky, Frantz.....Chicago, Ill.  
 Portanova, Vincenzo.....Twin Mountains, N. H.

## Q

Quaile, Elizabeth.....Ridgefield, Conn.

## R

Raab, Alexander.....Chicago, Ill.  
 Rabinoff, Anastasia.....Europe  
 Raymond, George Perkins.....Europe  
 Reddick, William.....Bay View, Mich.  
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## S

Saenger, Oscar.....Chicago, Ill.  
 Salzedo, Carlos.....Europe  
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Thatcher, Burton.....Chicago, Ill.  
 Townsend, Stephen.....Meriden, N. H.  
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Valeri, Delia.....Chicago, Ill.  
 Van der Veer, Nevada.....Springfield Center, N. Y.  
 Van Grove, Isaac.....Chicago, Ill.  
 Von Klennner, Katharine.....Conneaut Lake, Penn.  
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## W

Wells, Phradie.....Colorado  
 Whittington, Dorsey.....Rock Hill, S. C.  
 Whitmer, Carl and Helen.....La Grangeville, N. Y.  
 Whitehill, Clarence.....Spring Lake, N. J.  
 Willis, Martha D.....Europe

## Y

Yost, Gaylord.....Fayette, Ohio  
 Yon, Pietro.....Europe

## Z

Zan Nikola.....Portland, Ore.  
 Zeisler, Fannie Bloomfield.....Europe

## Leo Blech Wins Suit Against Vienna Volksoper

VIENNA.—Leo Blech's long-standing lawsuit against the Volksoper has come to a close. The present general musical director of the Berlin State Opera had sued the Volksoper for full payment of his contractual salary guaranteed by Gruder Guntram, erstwhile director of the Volksoper. When the Gruder Guntram management failed, Blech was unable to get his money. He has now obtained a verdict in his favor, and the late financial backers of the Volksoper (who have long since withdrawn) must pay him his full four

months' salary although Blech only served about one month, owing to the premature breakdown of the Gruder combine.  
 F. B.

## Mark Love "Worthy of the Most Glowing Encomium"

Few young artists today have achieved such fine success in the first few years of their careers as has Mark Love, basso cantante, whose many appearances in and around Chicago have been highly eulogized by the press. This success has been accomplished "not only because Mark Love is an American, modestly making his way sans fanfare or sensationalism, but because he has a round half dozen of the qualities exploited by singers of wider recognition.



MARK LOVE

These are: a very, very good basso-cantante, both resonant and pliant; diction intelligible and cultivated; vocal style that denotes the best of training and the best of natural instincts; a platform manner at once simple and assured; excellent technic, and a personable appearance," as Herman Devries, Chicago Evening American critic, so well expressed it.

Particularly fitted for oratorio in training, style and voice, Mr. Love has been much in demand, particularly with choral organizations, and has sung in oratorio and concert from coast to coast with the same response that has been accorded by Chicago critics. In Chicago he has appeared with the Apollo Club and Swedish Choral Club in the Messiah (both within one week) and at the North Shore Festival in Hadley's New Earth. Mr. Love has recently been engaged to record for the Victor Company, a singular honor in itself.

When this young basso gave his Chicago recital the past season the critics were unanimous in their praise of his voice and style. Karleton Hackett of the Chicago Evening Post stated that he has "a basso-cantante voice of rich timbre." Edward Moore of the Chicago Tribune called his voice "uncommonly fine" and lauded his "excellent sense of how to project a sustained melody." Maurice Rosenfeld of the Daily News agreed that he "has a voice of the finest quality, which he manages with discrimination," and Eugene Stinson of the Chicago Evening Journal went further to say that he is "an enjoyable singer, not alone for the quality of his voice, but also because he distinguishes himself in that least accessible of virtues, an expressive dignity." Like his colleagues, Glenn Dillard Gunn of the Herald-Examiner found that Mr. Love "knows the meaning and beauty of the sustained tone, has a sensitive feeling for the lyric phrase, reads the text eloquently and exploits a tone of rarely sympathetic timbre."

Mr. Love has been kept constantly busy during the past season and until late into the summer, and for next season he has been booked for innumerable concert, recital and oratorio appearances.

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### Mme. Foy Gives Final Chantant

Leonore Gordon Foy gave her final chantant of the season on June 24 in the Morrowfield Hotel, Pittsburgh. The ballroom was made festive for the occasion, and one end of it converted into a theater with a setting made especially for the Garden Scene from Faust. Through an ornamental iron gate in the massive garden wall at the rear the artist-pupils made their entrances. Warren Kimball was the first to appear, and with youthful zest carried the audience into the spirit of The

trayed with vivid dramatic power. Celia Little gave a splendid interpretation of Martha and Mr. Regan used his excellent tenor voice to advantage, his tones being clear and free.

Elsie Corynne McCarthy was presented in concert for the first time. Though most of her program was of a dainty lyric type, she proved her versatility in Musetta's Waltz from La Boheme. She presented a delightful picture in her Spanish dress with deep ruffles of old lace and her golden hair shining above soft blue eyes. Radio fans were delighted by the



Photos © Parry

DELPHINE MARIE HEIMERT

WARREN KIMBALL

ELSIE CORYNNE MCCARTHY

Language of the Flowers from the operetta, The Toreador. Elsie Corynne McCarthy was the charming co-star of the number and the misses of the engaging flower chorus were Germain Newcomer, Sylvia Sniderman, Margaret Conlin, Louise Hatch, Margaret Goret and Virginia Bowman. During the evening Elmer Hennig, cellist, interspersed the program with stringed music.

Margaret Davis opened the radio program as the KDKA broadcasting station was tuned in on the chantant. She is a singer of repute among Pennsylvanians, and in her work that evening there was noticeable the same technic and clear tone polish that have made her a favorite. The Garden Scene from Faust, directed by William Reed Mitchell, was one of the biggest attainments of the evening. Delphine Heimert, was convincing as Marguerite and interpreted her melodious role with pleasing action. Celia Little, Mr. King and Mr. Regan completed the quartet. Mr. King's resonant voice was well suited for the role of Mephistopheles, which he por-

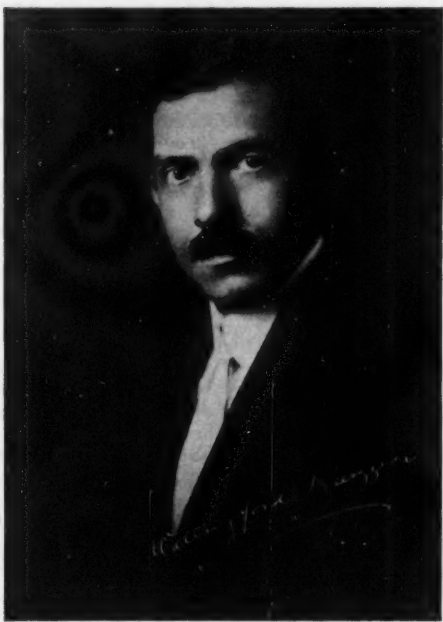
clearness with which her voice was transmitted over the radio.

An unusual feature was the expression of tone and motion by Sadye Jacobs and Francois Le Fevre. Miss Jacobs sang Erlking, while Mr. Le Fevre interpreted it in dance. This novelty was followed by Celia Little's rendering of the Joan of Arc Aria. Her work was marked with temperament and at times reached unusual volume. Accompanists for the Chantant were Mrs. Sniderman, Clara Bachman and William F. Hennig, Jr.

Mr. Hennig is Mme. Foy's regular accompanist and his ready wit and ever supporting musicianship were invaluable factors in welding together this diversified round of entertainment which Mme. Foy calls a chantant. From the opening curtain with Mr. Kimball's lively chorus of girls, to the closing aria, the chantant bore the character of professionalism. Mme. Foy has done much to further the cause of the tonal art in Pittsburgh.

### Ithaca Conservatory Secures Dr. Riegger

Announcement has been made by Musical Director W. Grant Egbert, of the Ithaca Conservatory and Affiliated Schools, of the engagement of Dr. Wallingford Riegger,



DR. WALLINGFORD RIEGGER,

new head of the theoretical and composition department of the Ithaca Conservatory of Music

who will head the theoretical and composition departments of this institution. Dr. Riegger is a well known figure both in America and Europe, having successfully directed courses of instruction in cello, composition and theory in some of the foremost schools in this country as well as having conducted orchestras here and abroad, while his compositions have been played in all the musical centers of Europe.

While in Europe, Dr. Riegger was conductor of opera in Germany for two years and also conductor of the Bluthner Orchestra, of which Cesar Thomson was for so many years the concertmaster. He is a graduate of the Institute of Musical Art as a pupil of Alwin Schroeder in cello and of Percy Goetschius in theory, later having spent two years in the Berliner Hochschule, under Robert Hausman (of the Joachim Quartet) in cello, and at the same time studied composition under Edgar Stillman Kelley. He also spent four years as head of the theory and cello departments in Drake University and was for three years solo cellist and

assistant conductor of the St. Paul Symphony Orchestra.

Dr. Riegger has been accounted one of the most successful of American composers. His composition for piano, Trio in B minor, was awarded the Paderewski prize in 1922, while in 1924 his La Belle Dame Sans Merci won for him the honor of being the first native American to receive the Coolidge prize for chamber music.

Dr. Riegger arrived in Ithaca on July 1 and will spend the summer months in composing. Beginning in the fall he will give instruction in cello, composition and theoretical subjects and will also conduct the Conservatory Symphony Orchestra.

### Mirovitch Creates Scholarship

Alfred Mirovitch, Russian pianist and composer, soon to become an American citizen, has just created a three-year scholarship to supersede that which for the past four years has been in operation for the duration of his master class in Los Angeles, Cal. This new scholarship aims to provide a complete musical education to the student gaining the honor. The award will be made every third year and continue during that period. The scholarship will be open to native-born Americans not over twenty-one years of age at the time of the contest.

The first contest will be held on or about July 15, 1927 (after the return of the donor from his tour of the Orient), before a committee of prominent musicians. The winner will be entitled to study with Mirovitch during his class period, and, in his absence, with his assistant. The award will also carry a complete course in harmony and composition as well as training in chamber music playing. During the third and last year, the student will be given a few concert appearances. Particulars may be had from Merle Armitage, manager for the Mirovitch classes, Auditorium Building, Los Angeles, Cal.

### Hanna Butler Again to Teach in Paris

Hanna Butler, Chicago singing teacher, is to hold a master class in voice again this summer in Paris. One of her pupils, Catherine Steward, who came from Paris last November to study in Chicago with Mrs. Butler, is returning to the French Capital to continue her lessons over-seas with her mentor. Another pupil, Nelly W. Hughes, wrote Mrs. Butler the following letter: "Dear Mrs. Butler: I have been thinking and dreaming of the possibility of my being able to have the privilege of studying with you ever since I began taking lessons from you last October. You showed me that there was a real teacher who could give me what I needed so badly in my singing and for whom I have searched and waited so long. I am happy that I can go to Europe with you and will take a daily lesson from you in Paris." Mrs. Butler, who is sailing on July 15, will re-open her studio in Chicago on October 1.

### David Zalish Active

David Zalish, pianist and teacher, will hold a summer course from July 6 to August 15. Some of his students who have appeared with much success are Ethel Katz, Pearl Weiss, Ada Leibow, Hilda Lichtenfeld, and George Bagrash. Other pupils who will make their debut the coming season will be Ida Kuglenass, Dorothy Lewis, and Lillian Meyer-son. Mr. Zalish himself will give a New York recital early in November.

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**THE MUSICAL COURIER EXTRA**  
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NEW YORK JULY 8, 1926 No. 2413

If an amendment were passed against Bach, no home would be without him.

Strange that all the evils of the day are blamed on jazz, and none on modernistic music.

A correspondent says that he feels certain that music critics are those chaps who, when they were boys, used to throw stones at their neighbors' windowpanes.

"Mental cruelty is far worse than physical cruelty," says a Supreme Court Justice. As, for instance, when a prima donna reads a front page daily newspaper story about her most dangerous rival.

Perhaps the United States could do something to ameliorate the European debt to us, if the 'cross seas countries would promise to issue no more passports to those of its musical artists who visit this country with evil designs on our exchequer.

American singers celebrated our independence week in Paris. Mary Lewis sang Mimi in La Bohème at the Opéra Comique on July 1, Mary McCormick sang Juliet in Romeo and Juliet at the Opéra on July 3, and Charles Hackett sang Des Grieux in Manon at the Opéra Comique on July 5.

The Century Music Publishing Company says, "Facts is Facts," and gives a whole series of interesting facts in its magazine leaflet, Between Us. The best fact is that you can buy Century Music for fifteen cents a copy. The Valse Triste by Jean Sibelius has just been issued for piano, for piano simplified, for violin and piano, for saxophone and piano.

This is a free country. There is no doubt about that, because Sunday, July 4, 1926, marked the one hundred and fiftieth anniversary of its freedom. On that day there was a celebration in Pittsburgh in memory of Stephen Collins Foster, who was born just one hundred years previous in Lawrenceville, now a part of Pittsburgh. No; we're wrong. There was to have been a celebration, but it was put off until Monday, July 5, because the clergy protested against holding it on the Sabbath. On Saturday night, July 10, John Philip Sousa is going to play at a big auditorium in Ocean Grove, N. J. On his program there is a new composition of his, The Wets and the Dries. Reverend C. M. Boswell, president of

the Ocean Grove Camp Meeting Association, addressed a plea to the citizens of Ocean Grove asking them to stay away from the Sousa concerts unless the bandmaster took that item off his program.

The Italian Government has just made Tito Schipa a Grand Officer of the Order of the Corona d'Italia, in recognition of his generosity towards his native city, Lecce, which prompted him to organize there, and take part in, a season of opera which enlisted the services of distinguished artists rarely if ever seen in a city of that size. The order was presented to him on the stage at Lecce between the acts of a performance of Lucia in which he sang.

Dr. Humphrey J. Stewart, San Diego's popular city organist, celebrated his seventy-second birthday recently. A great crowd gathered to congratulate him at Balboa Park, where the great outdoor organ upon which he gives daily concerts is situated. Dr. Stewart was presented, in honor of the occasion, with a gold clock by the Chamber of Commerce, a portrait of himself by the local chapter of the American Guild of Organists, and a birthday scroll by the Rotary Club. The MUSICAL COURIER joins its congratulations to these others.

There is more than one way of handling a refractory opera singer. We heard only the other day of an effective one, employed not so long ago. Everything was harmony and peace except for a certain young baritone who, having been thrust for the last season or two into operatic company which is decidedly over his head, has suffered from a bad swelling of that organ, and was determined to make trouble. The impresario argued with him at various times, but nothing would satisfy him. At last patience ceased to be a virtue, so the impresario pulled back his strong right arm and let Mr. Baritone have it where it would do most good. A noble Roman nose is said to have been broken and the impresario's hand was lamed for several days after—but there was no further trouble with Mr. Baritone.

The American Orchestral Society, having just finished its most successful season, is already busy with plans for next season. There will be seventy-two rehearsals and ten concerts. During the season just ended ten concerts were given which were listened to by no less than 10,000 people in all. Sixteen students qualified for graduation and five of these were placed in large professional symphony orchestras. The Society has a very definite and praiseworthy aim, the preparation of young orchestral students for a professional career, and, under the direction of Chalmers Clifton, steadily pursues its way onward, each year regularly attaining a higher standard and placing more of its graduates with professional orchestras. The works which it performed at its public concerts this year were highly creditable.

## JACCHIA'S RESIGNATION

Agide Jacchia's resignation, after a continuous service of ten years, as conductor of the famous "Pop" concerts of the Boston Symphony, is told about in the Boston letter in this issue. One can only regret that the chairman of the Board was not possessed of a little more tact. It is peculiar that Judge Cabot, who has made quite a name for himself as the presiding magistrate in a Children's Court, where one might think tact would be a *sine qua non*, seems to possess none of it at all in dealing with the orchestra and its affairs, as he has proved on two or three occasions. All honor to him and his associates for having rescued the magnificent organization when Colonel Higgenson's death threatened its existence, and now that it is on a firm basis, Judge Cabot will do well to devote a little time to the study of human nature and its manifestations through the artistic soul, a thing in which the good judge himself, unfortunately, is quite deficient. To take instant advantage of the resignation which Jacchia offered in support of the perfectly ethical position which he had taken, was neither good form nor good business. The whole thing arose apparently because some of the players, facing a vacation which lasts all summer, were anxious to add one extra day to it, and a complacent management allowed them to do so. It is unfortunate that the Boston Symphony Board of Directors is made up almost entirely of men who are extremely well informed upon a wide variety of subjects, the one conspicuous exception being that of music and musicians.

## STATISTICS

In Denver, Colo., there are eighty-nine professional musicians. Of this number, says Rene Devries, three have made names for themselves, not only in their own state, but also throughout the country, and one has an international reputation.

## "THIS WILL BE A RADIO SUMMER"

The above caption is quoted from a type-written sheet received from J. L. Bernard, Information Bureau, Radio Corporation of America, New York. The article which follows it is said to be by Dr. Alfred N. Goldsmith, Chief Broadcast Engineer, Radio Corporation of America. And the author of this editorial is a confirmed and crazy radio fan, who feels like a lost dog when the air is empty during the hours he spends at home. Like 4,672,276 working men residing in Manhattan (by actual count!) he spends every week-day evening at home, between the hours of about five-thirty or six and bedtime. Like the same four million, etc., etc., inhabitants of Manhattan, the moment he gets home he turns on the good old set and gets in a fine howling rage if he does not get some music—and by music he means real music, not the tiresome efforts of second-rate singers or pianists. If, instead of music, he gets employment opportunities (a fine thing to take a man's mind off business!) motor car or real estate ads, and that sort of unenterprising piffle, he feels like breaking the old radio set, and would if only it would somehow hurt the people who do that kind of broadcasting.

The article which has the above nice, promising heading—"This Will Be a Radio Summer"—begins as follows:

"This, the fourth summer of broadcasting, at last finds conditions pretty much suited to a genuine radio summer. Indeed, it is not stretching the notoriously abused radio truth to say that broadcasting has finally evolved from a seasonal amusement to an all-year-round service that brings entertainment, enlightenment and education day in and day out to the American public at large.

"Psychologically, sociologically and technically, summertime radio makes its long proclaimed debut this summer. Psychologically considered, the radio devotee, during the long indoor season, has grown to know the radio personalities that have come week after week into the home to entertain, enlighten, and to educate. The sponsored programs, ensuring the periodic appearance of certain radio features, have taken firm grip on the radio audience. The friendly contacts thus established are not to be broken off even though summertime may usher in a new order of things."

This would be wonderful, if true. But it is not true. The contacts we have made—very friendly indeed—with the various advertising features which have furnished us with music throughout the winter are not to continue through the summer. During the past two or three weeks we have heard, almost every night of the week, a kindly announcement that "this will be our last broadcasting until fall—until then, farewell." Are the Eskimo dogs going to bark at us throughout the hot days and nights? Are the Davis Saxophones going to delight us with sweet sounds through July and August? Are the Anglo-Persians to be with us every Friday as in the past? Is Olcott Vail to provide us with dinner music every night? and is our dear Ernie (the next numbah—) to follow Vail from six-thirty to seven-thirty with the best jazz in New York? Is Dr. Cadman to thrill us with his Sunday sermons during the tempting season when we most need them? Are we to have the symphony concerts by Hadley's Philharmonic? Are the Atwater-Kent Hours to be of the same splendid standard they were maintained at during the season? And are the various jazzy night clubs to hold forth at their accustomed hours? Are we to join Hire's Harvesters and the Ipana Troubadours on their amusing travels?

The answers to most of these questions are: NO! There may be music, but there is not to be the choice of music which is radio's greatest asset. What the listener-in wants is to be able at almost any hour to tune in on (1) a high class serious artist, (2) an orchestra or band playing serious music, (3) dance music. The other features, though interesting, are of secondary importance, though the ladies value many of the talks that come to them during the hours when the men and children are away.

Let the broadcasters give us the same type of programs in summer they give us in winter. If they cannot afford it, let them take our advice and put a stamp tax on radio sets and parts to pay for the programs.



## VARIATIONS

By the Editor-in-Chief

Brother Olin Downes says that it is the critic's heaven appointed mission to further the good and discourage the bad. We wonder, we wonder.

Faintly at first, and then ever stronger, the suspicion grows upon us that even without any professional critics, good music would flourish and bad music would wither and die. The musician resolutely refuses to be influenced by the music critic, and that part of the general public which reads him at all, does not read him from any other motive than curiosity.

The persons who have musical erudition can do without musical criticism; and those who most need musical knowledge, cannot be made to read musical reviews.

The critics best known during the musical making of New York were Huneker, Krehbiel, Henderson, Aldrich, Finck. The first named had a following because of his humor, his racy vocabulary, and the brilliant manner in which he wrote not about music, but around music. His musical articles usually were a charivari of personal allusions, reminiscence, and digressions into philosophy, psychology, history, sexology, and all the fine and less fine arts. He was most human and lovably tolerant. He wrote books on music, and before he died, he complained to us that the public did not read them.

Krehbiel had a mania for dates and historical facts, and he set them out in a pedantic and pontifical manner. His articles were overlong, unhumorous, wordy, and often windy. He was the worst critic imaginable, for he approached everything new in a spirit of enmity; he praised the persons he liked and disparaged those whom he disliked. Also, he took part in all kinds of personal musical intrigues, and he used his critical department to further his own ends in such matters. The gist of Krehbiel's credo was, that music began with Palestrina and Bach, and ended with Wagner and Brahms. It is not a bad platform, even if it is not quite correct. Whatever Krehbiel preached, the world had accepted long before. He did not know it himself, but his critical opinions always followed the public belief. He was no discoverer, no pathbreaker, no bearer of light. Known in his later years as a Wagnerian, he had not even accepted that composer until his works began to sweep into wide favor. (Messrs. Huneker, Henderson and Finck—Aldrich was not one of the earlier New York critics—were Wagnerites from the first and instantly recognized that master's genius.) Krehbiel wrote a number of books which have gone into oblivion. His *Life of Beethoven*, which has value, is based entirely upon material previously published by Thayer and other biographers.

Henderson may be looked upon as the ideal newspaper music critic. He has deep musical and general knowledge and culture, is a tireless student, a master of English, and withal, possesses the priceless faculty of being able to present his material in a concise, illuminative fashion, interesting alike to serious musical circles and to the world of random readers. He softens his Attic salt with finely sifted humor. He can wax bitter indeed, but one never feels that his severity is based upon personalities, or is used politically, to grind axes for or against any chosen individual, cause, or movement. Henderson reflects original thought in his critical writings. He thinks nothing of upsetting precedents; in fact, he is responsible for creating many new ones. Henderson is not by training or inclination, a devotee of the modernistic trend in music, but he handles its output with justice, benignity, and an evident sincere effort to understand the product and gauge its artistic value correctly. He is today the most widely read and influential critic in America, and his opinions carry undeniable weight. Henderson, too, has written books, but they seem to share the fate of most musical essays in volume form. All writing on the tonal art is ephemeral, except text works and biographies. Today very few persons read the thick tomes published even by Liszt, Wagner, Schumann, and Berlioz. The least known of popular George Bernard Shaw's pen offerings are those which were devoted to music. Always commercially acute, he early gave up the career of a music critic and devoted himself chiefly to playwrighting.

Aldrich, a sort of pupil of Krehbiel, and long his assistant, started out with a style and purpose similar to those of his mentor, but he was too strong a personality to remain an imitator, and soon established a critical manner of his own. Highly conscientious and painstaking, he developed his analytical faculties thoroughly. His reviews considered all the pros

and cons of a subject. He was reasoning and reasonable; finical but fair. He did not go in for humor, the pithy epithet or phrase, or the highly poetical flight. Aldrich always could be relied upon for a sober, exact, and thorough estimate. He carried his mode also into his considerations of modernistic music. The Aldrich books are as dusty upon the shelves as those of his brother critics.

Finck is a rara avis among the musical quill drivers. He has assumed all the roles of the other reviewers, and practised several of his own. His prejudices are pronounced. He is a violent champion, an agitated antagonist. He makes no secret of his personal propaganda. He loves to shatter traditions, and he has no respect for a thing merely because it is old or long established, or widely accepted. The personal and emotional aspects of musicians and music always have engaged his attention more strongly than the static conditions of the tonal art. He is anecdotally inclined, and cultivates a prankish humor. Finck was one of the pioneer American fighters for Wagner and did invaluable service in that field. He wrote several learned musical books at the beginning of his career—where, oh where, are they now?—but in his later years took to producing volumes in a more popular vein, and some of them have sold well. One of the prized members of our own library, by the way, is a copy of Finck's *Primitive Love*, a fascinating historical, ethnological, and sociological study of the tender passion.

We are not very familiar with the work of the earlier critics in other cities, except that of Philip Hale, the Bostonian. He appears to us to be a blend of Krehbiel, Huneker, Henderson, and Finck. With the last-named, he shared a long standing aversion to Brahms, and he has a broad sense of humor. The resemblance to Huneker lies in Hale's intimate acquaintance with all the arts and his deep interest in the artists. Like Henderson, Hale is a writer of exquisite English, and is a humanitarian. Like Krehbiel, he makes a fetish of dates and history. His private reference and statistical files probably are most complete and reliable to be found anywhere in the world. No more thorough program annotations ever have been compiled than those which Hale furnishes for the concerts of the Boston Symphony Orchestra. In his personal preferences, he always has leaned somewhat toward the French music and musicians, due to his years of study in Paris. However, he early recognized the greatness of Wagner, and labored for him most energetically. We do not know whether Hale has written books on music. We hope not.

Elson, Apthorp, and Armstrong are to us not much more than names, although in their own communities each had dignified standing and a sumptuous following. They published books, now mostly in the limbo of pages forgotten.

When all is done and said, however, Henderson remains the man who has brought newspaper music criticism to its highest estate. He has proved that it may be at the same time good criticism, good literature, and good journalism.

Regarding the younger critics who are functioning today all over our artistic land, we shall write an exhaustive and interesting *MUSICAL COURIER* estimate of them in the first week of January, 1926. Order your copies now.

There is no understanding women. Aimee McPherson, the Los Angeles evangelist, declares that she will marry no man unless he can sing and play the trombone. Some wives would be inclined to leave their husbands for that very reason.

A change of air—switching your radio from one station to another. (Unless you get *Horses* or *Valencia* at both points.)

To make this column readable in the summer always is a herculean task. We have resolved to ask our contributors for aid, and we are mailing to all of them the following set of questions, with the plea for telegraphic and special delivery answers:

Does the French musical expression, "demi-quart de soupir," mean "half a quart of supper?"

Is the sourdine which violinists use the same kind that makes a delectable dish when grilled and served on toast?

Should a telescope bag or a plain portamento be used for summer trips?

What part of the vocal apparatus is the dithyramb?

Has your motor car an auto-harp?

What kind of nuts are used in the making of saltarellos?

When a critic attacks the subject of a fugue, could that be referred to as "roast dux?"

What kind of suspension is it when a pupil suspends payment on lessons received?

What is the Stuttgart pitch, and why is it not used by our American baseball clubs?

Explain the lyre. What makes him do it?

Name some other tonic beside celery.

In a three-quarter violin what is the rest?

When Heifetz goes fishing does he use a sympathetic string?

Is the bite of the spinet deadly?

Should ristretto be eaten with a fork or a spoon?

Do you read much?

Has your home Pandean pipes or sanitary plumbing?

How many horse-power is the Panorgue?

Do you lie on the solfa after practicing?

Is Siegfried a Mimedrama?

How often do you have your nails manicured?

When a woman plays the organ could you call that manual exercise?

Is the Kyrie a centerboard yacht or single barreled?

What are you more afraid of, a cornet-à-pistole or infinite canon?

When a boy, what was your favorite key, and did your father ever take it away from you for staying out too late?

Do you care for the large forms? Name some prima donnas who represent your taste in that line.

How many bars are there in a drinking song?

What kind of a study is doxology?

J. P. F. writes: "Now that I seem to have appointed myself your assistant in the department of musical racing news, please allow me to report that June 29, at Fairmount Park, Ill., that sterling filly, Queena Mario, won the fourth race, and the mutuals paid \$25.40 for \$2. I hope that Queena bet on her equine namesake."

A New Jersey orchestral director has been arrested for shooting a woman, according to the New York Times of June 30. Maybe she came late to his concerts; left early; sat in a front row and fanned herself; and rustled her program during pianissimos in the music. Did she deserve anything but death?

M. B. H. asks and answers: "What is the opposite of chamber music? Why, open air music, of course."

S. Jay Kaufman, of the Telegram, has been traveling in Spain. He reports, among other things:

Trains stop at every station from ten to twenty minutes. One train stopped at so many stations for so many minutes that an American became annoyed. At one station, where it took neither water, nor coal, nor passengers, nor waited for freight, it remained one hour and ten minutes. He asked the engineer, the why. "The conductor stops here every trip to give the stationmaster's daughter a guitar lesson," he answered.

Advocates of opera in English, who put forth their cause as something of a novelty, might have read in Lawrence Gilman's Herald Tribune column of June 27, that Wagner's *The Flying Dutchman* was produced in our language at McVicker's Theater, Chicago, December 1, 1876; and at the Academy of Music, New York, January 26, 1877.

Nilly—"He's singing 'In Araby.' Isn't it lovely?"

Willy—"Yes—makes me wish I were there."

"An original Wagner score was found recently at the Munich Library in a heap of rubbish." Times have changed. Years ago they used to find a heap of rubbish in Wagner's scores.

Strauss' *Salome* "does not reach the heart" is the recent final verdict of a Paris critic. It was not aimed much higher than the pocket.

One man's Varese is another man's poison.

There is to be a parade of the Amalgamated Association of Players of Rachmaninoff's C Sharp Minor Prelude. It is estimated that the monster procession will take fourteen hours to pass a given counterpoint.

"My name for critics," communicates Henry Brown, "is symphonic snoops."

Tenor's Soliloquy—To C or not to C.

"Editor's Home Bombed," is announced by a Times headline of July 1. Serves him right. He probably tried to please too many people.

LEONARD LIEBLING.



## CHARLES L. WAGNER REPLIES TO W. J. HENDERSON

W. J. Henderson, in the New York Sun, issue of June 3, printed a long letter from an unnamed correspondent, identified only as a "professional musician, an accompanist." The caption of this article read: "Circus Methods Hurt Musicians—New Aspirants Put Over by Publicity Cut Down Receipts of More Deserving." The letter—from the accompanist—seems to be chiefly an attack on the methods by which such artists as Marion Talley have been brought to public attention. The following sentence gives the gist of the matter: "Six thousand spent for Talley is six thousand which will not be spent for others. Cassals would give at least six concerts for that sum. So would Gabilowitch, Thibaud, Gieseking, the Flonzaleys, Elena Gerhardt, Bauer, Bachaus, and numerous other artists of their ilk."

To this, and much more of the same sort, Charles L. Wagner, the great manager, who "made" a few of the world's most sought after artists, among them McCormack and Galli-Curci, answers as follows in a letter addressed to Mr. Henderson:

NEW YORK CITY, June 4, 1926.

Dear Mr. Henderson:

Your article in The Sun of June 3 is most interesting, but I cannot let your correspondent go unchallenged. I am sure he knows less of the real concert business than he pretends. The coming of Marion Talley or any other press-agented attraction to any town, and by press agented I mean drawing card, cannot possibly affect the drawing power of any other artist to any great extent. Your correspondent states, "every city has a limit to the amount its citizens will pay for concerts." This I do not believe. There is no limit to what a town will spend for entertainment, and never has been. If a town has a concert course you will often hear the local manager say, "we can only spend so and so, that's all our town will stand." A course usually consists of a drawing card and several splendid artists who do not draw. But in every town you will find these extra attractions, such as Talley, are booked. In nearly every case the extra attraction "pays the freight" so the local manager can afford to run a course.

The artists your correspondent mentions did not draw before Miss Talley appeared and never will, that is, will never draw more than their fees if that. I have always held that there are two kinds of artists: high priced ones and expensive ones. A high priced artist always draws his fee, and an expensive one seldom if ever. If all artists would go in for more advertising they would get better results. It shocks their artistic souls if they are asked to pay for it, but I have never known one who wouldn't go the limit at press-agenting if the manager is willing to pay the bill. Miss Talley is out now making extra money for the local manager who hailed her as a God-send at the end of a pretty bad season. In many cases her profits will enable him to continue a concert course next season. She is a big drawing card everywhere, and if she can return next season to packed houses she will prove herself a legitimate attraction and worthy of her press agents. I feel I know, for I am willing to confess I have done some press-agenting myself. Take Galli-Curci for instance! Surely you will agree I did some press work there. But she delivered the goods every time and went back and is still going back to packed houses.

I am sure she holds all concert records in the country during the past ten seasons and deserves it. I had Galli-Curci in Toronto alone five times in three seasons, each time to over \$6,000 house. And Toronto is an exceptional music center. She helped "pay the freight" for others less fortunate as drawing cards. During the thirteen years I managed John McCormack I feel sure by his great drawing power he paid more deficits of concert managers than any other artist. He certainly never took a dollar away from them, and surely Galli-Curci and John McCormack from every artistic standpoint give value received as much as any of the artists your correspondent mentions. He does mention Kreisler and Paderewski. No two artists were ever more press-agented than these two through their excellent war records and they deserve their capacity houses. But he says "most of the other drawing cards are artists in showmanship, not in music." How about the artistic standing of the two mentioned, Galli-Curci and John McCormack, both acknowledged superb musicians. And how about Farrar, Jeritza, Melba, Tetrazzini, Schumann-Heink, and others? He says "Casals would give at least six concerts for a Talley fee." Sure, but great cellist that he is, that would surely put an end to a town's allowance for concerts. The public is tired of recitals and must have some popular attractions. No concert course can be made up entirely of "olive" attractions, acquired tastes. Would your correspondent dare say that Paul Whiteman does not give as artistic a concert as Casals? After all what is an artist—I almost said why is an artist? I have already proven that Will Rogers is an artist and next season will prove that Elsie Janis is an artist. That is, I will prove it to the concert world; the general public already knows it. Yes, my dear Mr. Henderson, these press-agented artists help and never hinder the concert business.

I rarely ever answer newspaper men. I am afraid to do it. They seem to be a strange combination of a mule and a goat. They both kick and butt—so, having given vent to this "menagerial" observation, let me draw your attention to an article in The Sun about the 15th of last August commenting on my announcement of the Will Rogers concert tour. I do not know who wrote the article, but the writer claims the "whole show" idea could not win. Almost a year has passed. Rogers and the de Reszke Singers filled 151 dates, playing in every part of the United States and twice in Philadelphia. Their gross receipts were over a half million dollars. In many towns Rogers drew more money than either Galli-Curci or John McCormack did the first time. Ninety-five per cent. of these towns have booked them back again. I think this is a record for return dates, and Rogers is helping to "pay the freight" so the local manager can afford to bring artists who claim they are against press-agenting but who would be glad to fall for any stunt that would land them in your column, just as I do. I absolutely agree with you about Miss Talley's talent. I want

to be shown, as they say out where she comes from. I like her "sureness," so let's give her a good chance. I never like to have a doctor show me his diploma, I would rather go to the cemetery and see what he has accomplished. Miss Talley is out now exhibiting her diploma (from the Metropolitan). If she can return next season to the same towns and draw again we will know what she has accomplished. I have a lot of faith in her and more in the public, and I will abide by their decision. As you know, I believe in press-agenting. That's one reason I went into the "show business," so I am asking you to come over and see Madge Kennedy in Love-in-a-Mist and enjoy a fine evening. Now don't cut out this last paragraph, it's the only chance I have in this article of advertising my splendid comedy success, now running at the Gaiety Theater, 46th and Broadway, matinees Wednesdays and Saturdays. I dare you.

(Signed) CHARLES L. WAGNER,  
Manager.

P. S.: You really ought to—this is a dull season and I have almost filled up your entire column.

## RAVINIA, A BIG FAMILY

Fifteen years have elapsed since Louis Eckstein first brought grand opera on a big scale to Ravinia. In the last six years Ravinia has been looked upon as a mecca of grand opera. As a summer grand opera house, it stands second to none the world over and as an operatic house in the woods, it stands alone. Louis Eckstein has built his Ravinia Company on a solid foundation by giving the public the best talent possible, by giving operas that please, and by producing these operas in a manner that befits any opera house. Moreover, Louis Eckstein, who would be a success in any enterprise, understands human nature to perfection. He has made every ticket purchaser of the Ravinia house a friend—if not a personal one, an acquaintance. His memory is prodigious and he recognizes here and there a familiar face, smiles on Mrs. Z, shakes hands with Mr. A, and everybody at Ravinia feels somewhat related. Fifteen years is a long time, yet at Ravinia year after year one sees the same people. Some, of course, have dropped out since the inception of Ravinia as an opera house, and others have replaced them, but all those who go to Ravinia feel that they belong to one big family—the Ravinia family, as it were.

There are many musicians who love to play a certain number; singers who love a certain role, and the writer enjoys praising Ravinia and its learned general director, Louis Eckstein, who may be looked upon as a man of the theater. When Mr. Eckstein made up his mind to bring to Ravinia operas on a scale never before attempted by any impresario during the summer months, he learned what opera meant from an artistic as well as a financial standpoint. He understood that to cast artists in a haphazard way would only be injurious to his institution; so, from the beginning, he studied his repertory to find out to whom he could give a role before making any announcement. Then, Mr. Eckstein conceived the idea that several of his artists would be equally successful in a certain role. Could not Martinelli sing a certain role equally as well as Johnson? Could not Chamlee sing a role that Johnson or Martinelli sing? "Certainly," said Mr. Eckstein. "I am going to give the public a variety, not only of opera, but also of singers," and what is here said about the tenors, Mr. Eckstein has done with the sopranos, contraltos and baritones. They work hard, as they know that not only the critics but the big family of habitués will make comparisons between such and such artists in such and such parts and this is done for the good of the company. At Ravinia no one can say that he is the titular of such and such role. If Louis Eckstein so wishes, some one else sings that role. Ravinia is a success because it is conducted on business as well as on artistic lines. Everything runs smoothly because there is at the head of that institution a business man who is also something of a diplomat. Mr. Eckstein has won the press, the critics, the public, artists, the chorus, the musicians, the stage managers and the conductors of his company. Every one works with him and for him. Every one connected in some capacity with Ravinia has in the last fifteen years worked with one thought—to make Ravinia artistically bigger and bigger. Each one shoulders his task with pleasure, with knowledge, with enthusiasm.

Otto H. Kahn, distinguished guest of Ravinia on the opening night, made a clever little impromptu

speech in which he stated, "if Ravinia were situated in Europe, we all would flock to it, but as it is near Chicago, we take it as a matter of fact." Isn't it true? Where could you hear, in Europe, nowadays such artists as Lucrezia Bori, Elisabeth Rethberg, Giovanni Martinelli, Edward Johnson, Mario Chamlee, Luella Melius, Florence Macbeth, Alice Gentle, Giuseppe Danise, Ina Bourskaya, Leon Rothier, Virgilio Lazzari, Vittorio Trevisan, who are all appearing under the same roof and in all the operas of the repertory? As has been stated in these columns often that Ravinia, which is one of the most conspicuous opera houses of the day, is a unique organization. The esprit de corps that is manifested at Ravinia is to be found nowhere else in the musical world. Jealousy is banned at Ravinia. Every singer wishes his colleague well. Each pulls for the other for the good of the institution and not for his or her own personal glorification. Those artists may, during the winter months, either at the Metropolitan or in Chicago, discredit one another's merits, but at Ravinia they act as though they were brothers and sisters, and this co-ordination of interest carries over the footlights as though the singers really love one another and feel grateful for that rare fraternity that has made Ravinia again unique in this respect in the annals of grand opera.

This is written in commemoration and celebration of the fifteenth anniversary of Ravinia. May Louis Eckstein be among us for many years to come; to enjoy his Ravinia, which he considers his most cherished enterprise—his pet, his child! His love, and a great part of his own life he has given to make it that supreme opera house, a reigning queen among opera houses of the day! R. D.

## A WORTHY EFFORT

A new movement, initiated by one man, promises to spread even more than passing interest in the progress of American opera throughout this country. Unique in its idea and scope, it may serve to create a desire for either knowledge of, or actual presentation for, the various works which native composers have written, and which have as yet been accorded little recognition nationally.

For some four or five years Clarence Gustlin, a Californian, has been presenting what he terms his "interp-recitals" throughout the country. He has prepared a program of American compositions, mastered the piano score, and thoroughly assimilated every possible bit of information regarding these operas and their composers. Realizing the value of such a musical emissary, the National Federation of Music Clubs took him under its powerful wing, and for some time he has been officially associated with this organization.

Thus far his recitals have been confined to music clubs and an occasional independent recital. Mr. Gustlin plays the score of an opera, tells the complete story, describes the characters, and then demonstrates the technical angles of the various parts of importance. An accomplished pianist, he combines an unusual personality in giving his discourse on the operas.

Finding that there was an unusual amount of interest shown in his work by various educational institutions, and keeping pace with the rapidly growing interest in native music, Mr. Gustlin has inaugurated a new policy, in order to deal with the educational side of his recitals. He has selected a repertory of nearly a dozen American operas, which include: *Algalala*, by DeLeone; *A Witch of Salem*, Shanewis and *The Garden of Mystery*, by Charles Wakefield Cadman; *De Koven's Canterbury Pilgrims*; *Frank Patterson's The Echo*, and several others, for the coming season of 1926-27.

Five educational centers will be selected, probably New York, Atlanta, Chicago, San Francisco, and Portland, Ore., and from these five centers Mr. Gustlin will visit the colleges and schools within a certain radius of miles, giving a series of his American opera recitals. These will be for students only, and probably as a part of the educational institution's regular or special curriculum. The tour will have the sponsorship of the National Federation of Music Clubs.

## IF THEY MUST—THEY MUST

(The Musical Courier, June 3, 1926)

When *Ariadne auf Naxos* was new, Strauss and Hofmannsthal were shocked at the idea that anyone should want to give it without the Molière comedy which preceded it; now they are rather shocked at the idea that hardly anybody wants to give it, even without the play.

(The Music News and Herald, London, June 19, 1926)

When Richard Strauss' *Ariadne auf Naxos* was first thrust upon the operatic world, both Strauss and Hofmannsthal, the librettist, were, it is said, shocked at the idea that anyone should want to give it without the Molière Comedy in which the little opera was sandwiched. Now, it appears, they are even more shocked that hardly anybody wants to give it, even without the play.



## TUNING IN WITH EUROPE

Sitting in her spacious drawing room at the Ritz in London (where Gentlemen always prefer Blondes) Mme. Jeritza discoursed on things in general and herself in particular.

"Why are you not singing Tosca at Covent Garden this year?"

"Why always Tosca? I like a change."

"But why Thais; do you like that opera?"

"No, I don't."

"And why, of all things, the Jewels of the Madonna? Do you like that?"

"No."

We were so delighted with the lady's good taste we quite forgot to ask what operas she does like.

\* \* \*

She did volunteer, however, that she would have liked Turandot better if Puccini had finished it. "I do not agree with Alfano's finale, and I know the master wanted to do something different. He intended to lead Turandot through a sort of transfiguration, so as to soften the heart and make her capable of love. As the opera stands it is a most horrible character—hard, cruel, despicable—from beginning to end. How can I, who am so soft-hearted, so incapable of hurting a fly, impersonate a character like that?"

\* \* \*

"But I have to do it, there is no way out of it. It was the master's wish that I should sing the rôle. So I have solved the problem for myself. I am going to sing it as if in a trance. Some weird obsession is upon the Princess, for no woman could be so hard-hearted as she, if all her faculties were alive. Until in the last scene the word 'Amore' awakes her to real life, and she becomes capable of love. It is the same sort of interpretation I give to Salome, another unwittingly cruel girl."

\* \* \*

Modern women, by the way, are not nearly so cruel as their ancient predecessors, Mme. Jeritza thinks. Even in America, where they are spoiled and expect men to provide them with everything. The modern equivalent of Salome, she says, would be the daughter of a captain of industry asking for the head of the cashier for not making out that check. "But they don't do that; they are content with having him 'fired.'"

\* \* \*

According to the Allgemeine Musikzeitung, the Prussian Minister of Culture, by a decree marked L.K. Nr. 3978b of April 1, 1926 (note the date) has abolished the rule against parallel fifths and octaves; and it may no longer be applied in state examinations. An amnesty for past offenders is said to be under consideration.

\* \* \*

At the Sunday School picnic, Bobbie and his friends broke the record for eating, but at the end they bravely stood up and joined in the hymn: "Weak and sinful though we be." What Bobbie thought they were singing is "We can sing, full though we be." And he proved it. C. S.

## B. H. A'S WARNING

Ben H. Atwell, who looks out for the publicity department of the Chicago Civic Opera, issues a broadside to those managers, impresarios and singers who in one way or another misuse the name of the Chicago Civic Opera, warning them that hereafter they cannot do so with impunity. Mr. Atwell has devised a system of putting salt on the tail of these birds which promises to eliminate them very quickly and effectively:

"Travelling representatives who arrange the bookings for the company's tour will sharply watch for every instance in which the name of the Chicago Civic Opera is used, and clipping bureaus will supplement this efficient information service by checking every newspaper in the United States and Canada. Notices are published locally far in advance of engagement dates. Wherever persons having no such right to employ the name of the Chicago Company, and in every instance where fraudulent representations are made as to the status of an individual using the name, a blank will be forwarded to the local manager with a transcript of the offender's official record in the institution. It will set forth the period of the person's identification with the company, the exact capacity of that identification, the salary paid, and why and when identification ceased. Former chorus men and women and 'bit' singers will stand before the local management unmasked in their false pretense of being 'leading artists,' and the pretender who never was with the company will be stripped of his camouflage. It is assumed that in most instances the local management thus warned will decline to issue further false statements making themselves a party to the fraud upon the public, but where misrepresentation continues, in spite of the warning, similar blanks will be for-

warded to editors of the local newspapers and to a circle of recognized leaders among the local musical element."

A similar system was invented and put into use for Mr. Atwell several years ago, when he was the bright light of vaudeville publicity. It worked then and doubtless will work this time.

## MUSICAL COURIER READERS

## Music Teaching Conditions

To the Musical Courier:

For nearly thirty years I have read the MUSICAL COURIER and have and do now distribute several copies weekly among my pupils. As it is the one consequential paper that cannot be classed as a "house organ," it may be better qualified to make fearless comment on the burden of this article, the examination or licensing of music teachers. As far back as thirty years ago, I advocated this, but its impracticability was editorially commented upon by various papers, musical and otherwise. I am what may be called a small-town teacher, but am only thirty miles from the great metropolis. Having lived and taught in five large cities, and my business at times taking me from the Atlantic to the Pacific, I have observed minutely the conditions and I am summing up a résumé of both sides of the question. I will first review the parent's or pupils' side of it—for, after all, it is the parent that decides who shall teach his child. The pupil possesses no means of discrimination. The parent usually knows nothing about music, so now that brings us right up to the status of 90 per cent. of the teachers. Right here I want to state that for ten years I was an accountant and director in five large corporations, so I have also an ear for statistics. In the city in which I now reside I know of fifteen teachers of violin. One is a bootlegger; two, machinists; one, a policeman. I doubt that one could produce proof that he ever studied with a master of the instrument or at a music school of any importance. There are also numerous women and girls teaching. When I came to this city five years ago, the music stores had never sold a book of scales for violin. In two years' time I got twenty-six pupils from one teacher, not one of whom ever saw a scale book, and very few ever used their fourth finger. I have a pupil who also teaches about eighteen pupils. This "teacher" studies with me, but I can't stop them from teaching. They are advanced about as far as the ordinary pupil on one year's study, so you know what the eighteen pupils will amount to. This teacher also sold a \$7 violin to a poor parent for \$100, all within the law. There are in my town 50,000 people. Of this number there are at least 600 studying music—300 violin students at a low estimate. Now the prices have run from 50 cents to \$2, but the average amount spent for music lessons is easily \$700 a week, including the music bought; or around \$40,000 a year just for this town—almost \$1 per capita.

Now conditions all over this United States are exactly alike. I have observed and investigated for years, and at this ratio there is about \$90,000,000 spent on incompetent teachers, misfits, those who have to do it, those who do it for pin money and other reasons. I recently had two sisters come to me for lessons, whose violins contained the rattles of snakes. The father told me they were put in to keep the violin in tune. Don't laugh, gentle reader, this father is not much worse off than the average father. Any New York dealer will tell you this snake business is common in the South, especially with negroes.

A young girl came to me a few weeks ago who could not read above first position, and a teacher here had given her Fiorillo studies! She had never had a scale! The bridge of her violin looked like a meat axe and her violin had no sound post. And, while on the subject of sound posts, I came across a boy in New York, when in the music trade there, who was paying a New York teacher \$10 a lesson whose violin had in it a wire nail for a sound post. New York contains great teachers in the same proportion to everything else in music—ten to ninety. These fake teachers don't kill their pupils like fake doctors, but they kill their pupils dead musically.

In Salt Lake City I once found a teacher who advertised himself a pupil of Wieniawski, but he was born after Wieniawski's death. That matters little, as the parent rarely investigates. They call me up, and the first question is "What do you charge?" The next is "How long do you give?" Only once in five years has anyone asked me how or in what way was I qualified to teach.

In the small town, anyone can play for a club, or in a church, and write their own newspaper notices and then mama or papa immediately rushes off to them to teach Willie. There is a teacher here who boasted to me of having seventy pupils. In thirty years he has produced nothing and can't play sixteenth notes himself. Yet he is a "professor." The licensing of teachers is futile, as anyone can get a license

## NEWS FLASH

## Karl Krueger Scores in Paris

(Special cable to the Musical Courier)

Paris.—Karl Krueger, the young American conductor who has just been appointed leader of the Seattle Symphony Orchestra, directed a concert at Pleyel Hall on Wednesday, June 30. His program contained works of Mozart and Wagner, the two Debussy dances for harp and orchestra with Lucille Delcourt, formerly of the Boston Symphony Orchestra, as soloist, and the new work of De Falla for piano and orchestra, with the young American pianist, Marguerite Morgan, as soloist. Mr. Krueger won an instantaneous success with his audience, which grew regularly as the program went on. The critics gave him fine notices. Both the soloists, too, were notably successful.

(Signed) C. L.

just like anyone can get a license to drive a car. Another thing, the dispensation of these licenses would be left to some political high binder, local organizer, or town bluffer. Government supervision would be abused, so the thing would have to come right down to personal basis. Many young students answer questions and have nimble fingers, but no brains, and, as teachers, would be an absolute menace.

What I suggest for consideration is that enough musicians get together, or from the standpoint of violin players for one branch, and have either a College of Violinists here, founded on the British plan, or better still, have the English College of Violin Examiners sit here. There could be no favoritism, and no wire pulling for so-and-so's pupils or followers. The parents could then, if they wanted to, at least ask a teacher what proofs of competence he possessed. As it is, there are 1,000,000 boys and girls today who are clutching a violin neck like a frying pan handle or pounding a piano like a dog swims, and if this vain effort could be transformed into horsepower, it would make Muscle Shoals look like a toy sewing machine.

Now I have stated some conditions that the parents are subjected to, so will look into the other side, or what may be called the teacher's viewpoint. I cite my own experience, which is an average one. I have taken my first four years here and analyzed it. During this time, I taught 137 pupils, all told; 112 of them had other teachers; ninety-four quit at some time during the four years. In other words while I lost ninety-four, I got 112 from others. The figures I give are accurate as I have not included some taken on during the last one and a half years, or more recent additions. Out of ninety-four quitting their lessons, forty-five gave me no reason whatever, and the tabulation herewith reveals the same ratio of politeness between the males and females. In any small, shabby community, music is considered on a par with shoe shining, and if the pupil decides to quit he does not think it worthwhile to call attention to the fact. At least one-half of them are that way, as most all small town pupils are poor, mostly all of foreign parents. When Willie comes for his lesson in a limousine containing golf sticks and a Pekinese, you can gamble his musical activity is mostly in his mama's mind. You will note the nationalities of these pupils. Hardly 10 per cent. of the lot have home facilities for studying music—such as someone to play a piano accompaniment for them. Many of them have never played with piano. Their violins are veritable trash; \$5 is a fair average wholesale value, yet many of them have paid as high as \$90 to teachers for them. When I was in business in New York, teachers frequently asked me to give them receipts for violins at double the amount paid in order to "sting" the parents. But, here are the figures which speak for themselves:

Now let the average man put himself in the place of a hard working, zealous teacher. Does he think he could entuse over every pupil, when he knows that they will remain with him a year? And will this man expect a teacher to do his best and rack his nerves when he never knows, when he gives a lesson, if the pupil is coming back for another? I know there are communities where more pleasant conditions exist—some little obscure towns in New York State or New England, but in most manufacturing communities it is all the same. Now the ignorant parent who only wants to know "what you charge" or "how long do you give" is responsible for all this. If he used his brains to discriminate he would run all the fakers to cover and the both sides would be better off. Only recently a woman came to my studio and wanted me to teach her child piano. On my saying I taught only violin she exclaimed, "Why I thought you taught everything." Everything in the world comes in answer to a need. For such as her we need fake teachers.

(signed) J. L. DASHIELL.

TOTAL NO. TAUGHT IN 4 YEARS				REASONS FOR QUITTING STUDY				DURATION OF STUDY			
Race	Male	Female	Total		Male	Female	Total		Male	Female	Total
Italians	15	2	17	Working night and day	6	1	7	1 month	3	4	7
Russian Jews	34	16	50	Hunted cheaper teacher	8	4	12	2 months	10	3	13
French	1	..	1	No money	4	4	8	3 months	4	4	8
Poles	10	4	14	Too young to travel alone	1	1	2	5 months	9	3	12
Germans	3	2	5	Lack of interest	13	4	17	6 months	18	8	26
Hungarians	2	1	3	School—home work too heavy	3	..	3	9 months	2	2	4
Americans	12	10	22	Social duties	1	1	2	1 year	19	9	28
Irish	2	2	4	Change of residence	5	5	10	1½ years	5	3	8
Swedes	2	1	3	Wanted more difficult studies	2	..	2	2 years	12	4	16
Norwegians	1	..	1	Left for further college study	7	3	10	3 years	8	3	11
Blacks	2	3	5	Refused to play on cheap violin	1	1	2	4 years	4	..	4
Serbs	1	1	2	Able to pay but would not	2	..	2				
Miscellaneous	10	1	11	Impossible	1	3	4	Total	94	43	137
Total	94	43	137	Jazz	4	3	7	Averaging the total number of months units, equals 14 months for males, 11 for females, or general average of 13 months.			
Average number months each of all the above studied	14	11	13	Baseball, scouts and sports	5	..	5				
Those who had other teachers before me	79	33	*112	Thought they knew enough	2	..	2				
				Total	64	30	94				
				Gave me no notice at all when quitting study	30	15	45				

\*I get few beginners, as my terms are the highest here—I get the wrecks of others.



## TORONTO, CANADA

TORONTO, CAN.—The Toronto Conservatory of Music gave its annual pupils' recital in Mansey Hall before a large and enthusiastic audience. The piano department was most pronounced. The work of Scott Malcolm (pupil of Paul Wells) and that of little Neville Mould (twelve-year-old pupil of Viggo Kihl) was outstanding. They are both gifted young pianists. Beth McCall (pupil of Ernest Seitz) displayed a remarkable technique in the Liszt Tarantella. The Grieg concerto, played by Vivian Carson (pupil of Alberto Guerrero) was given with much color and would have done credit to a more mature artist. Elise Bennett (Pupil of W. O. Forsyth), Helen F. Johnston (pupil of G. D. Atkinson), Lillian Lerry (pupil of P. C. Kennedy) and Percy Faith (pupil of Frank Welsman) all disclosed themselves as well trained and gifted pianists and should go far in their art. The violin work, too, was interesting, Lillian Sparling (pupil of Dr. Luigi Von Kunits) and Abie Steinberg (pupil of Broadus Farner) both showing talent, their playing being artistic and effective. The singing department was represented by Greta Robinson (pupil of W. G. Armstrong), Marjorie Hutchings (pupil of Nina Gale), Reginald Heal (pupil of Carl Hunter), John Deacon (pupil of M. N. Stevenson), Dorothy Stanley (pupil of A. D. Jordan), Myrtle Hare (pupil of David D. Slater), Robert Cutt (pupil of Dr. Albert Ham), and Lawrence Defoe (pupil of Arthur Blight).

The Hambourg Conservatory of Music gave its fifteenth annual pupils' recital in Mansey Hall and the high artistic standard attained by this school must be mentioned. Such fine work is indeed a credit to the institution and its teachers. The program was divided into two parts, the junior pupils starting at six-thirty P.M. and the senior pupils at eight-thirty. The senior concert was indeed a rare treat. It started with a stringed orchestra selection, Handel's Concerto Grosso in D minor, conducted by Prof. Geza de Kresz, and ended with an ensemble number, a Trio in D minor by Mendelssohn, played by John Langley, violin; Norman Goroshin, cello, and Edith Wix, piano. In the violin department, Flora Matheson, Murray Adaskin, Benny Halperin and Archie Hardymont all showed results of the excellent training received from their splendid teacher, Prof. Geza de Kresz. The violin department of this school is far beyond the ordinary. One other violin number was given by Willie Krehen, from the class of Rachelle Copeland-Stephenson, whose playing was indeed interesting. The piano department presented principally Mme. de Kresz' pupils—Yvonne Hazelwood, whose presentation was delightful as she plays with a high degree of fluency and marked restraint, and Helen Williams, a clever young pianist, who plays with an adult dignity and reserve, she should develop into a pianist worthwhile. The only other piano number was a Gavotte by Gluck-Brahms played well by Lillian Bright, pupil of Mrs. Boris Hambourg. The head of the singing department of this school is Signor Ferrari-Frotana, late of the Metropolitan Opera Company, and although he has only been here this season the work of his pupils—Lillian Garfield, Edith Baillie and Margaret Kirkup—showed a marked development of brilliance in tone and a decisive vocal authority. Doris Rathbone, from the class of Jenny Taggart has a beautiful contralto voice and sings with rare distinction. The director of this school, Boris Hambourg, cellist, presented one of his pupils—Martin Chenhall—whose playing was a real treat.

Geza de Kresz gave the last of a series of five violin recitals in the concert room of the Hambourg Conservatory. Prof. de Kresz is a splendid violinist. His playing of the Szymanowski-Mythes, op. 20 was delightful. The Bach Partita and the well known Mendelssohn concerto completed a program which fully emphasized what a real artist he is. Norah Drewett de Kresz' work as accompanist was brilliant. Toronto is fortunate in having two such splendid artists as Mr. and Mrs. de Kresz.

The New Symphony Orchestra Association held its annual meeting in the Toronto Conservatory Music Hall, when the annual report and financial statements of the orchestra were submitted by its able manager, Mr. Elton. Col. A. E. Gooderham, on behalf of the orchestra association, spoke in glowing terms of the success of the orchestra this year giving the bulk of the credit to its leader, Dr. Luigi Von Kunits, and the excellent management of Mr. Elton. There was a short and enjoyable musicale. Ethel Peake, charming singer, sang a number of songs among which was Dr. Von Kunits' latest composition, When Into Thine Eyes I gaze. Dr. Von Kunits should do more composing for this is a delightful song. The Hart House String Quartet completed the enjoyable evening with a Beethoven quartet in its usual perfect manner.

Elie Spivak gave a violin recital in the Hambourg Conservatory. Mr. Spivak is the new violinist of the Hambourg Trio and the most recent acquisition to the faculty of the Hambourg School. Mr. Spivak's playing showed much beauty of style and expression. His final group, modern in character, proved beyond a doubt that he is a real asset to Toronto.

Paul Wells, piano teacher of the Toronto Conservatory of Music, gave a delightful pupils' recital at the Conservatory Hall. Those taking part were Irene Bell, Dorothy Wilkes, Mildred Brown, Mary MacKinnon and Francis Marr, whose playing was thoroughly musical. R. S.

## Sevitzky's Philadelphia Recital

Fabien Sevitzky's recital of music for the bass-viol was much praised in Philadelphia papers, for the novelty of hearing beautiful music from the largest of orchestral instruments created special interest. Quoting briefly, the Evening Ledger said: "A concert as unusual as delightful, of outstanding artistic worth. His playing was of a virtuosity never lacking in dignity." The Record stated in part: "He demonstrated great tonal variety as well as skillful technique, and won many admirers for the heavy-toned father of the violin family. Mr. Sevitzky made fine musical settings for Bach arias, employing the organ and bass in supplementary fashion."

## Anna Chandler Goff Attractions

For the eighth annual Artist Concerts in Lexington, Ky., under the auspices of Anna Chandler Goff, director and founder of the Lexington College of Music, the following attractions are announced for the season of 1926-27: Will Rogers and the DeReszke Singers, Paul Whiteman and his Orchestra, Margaret D'Alvarez, Dusolina Giannini, Ig-

nace Paderewski, Josef Lhevinne, Tamaki Miura in Madame Butterfly, and the Cleveland Orchestra (Nicolai Sokoloff, conductor).

## More Engagements for Rudolph Reuter

Following his successful series of ten lecture-recitals before large audiences in Indianapolis this past season, Rudolph Reuter has been offered still greater guarantees for the next, and he will again appear ten times during the season of 1926-27 in the Hoosier capital and will bring to the music-lovers of that city many new works. In addition he is to be one of the artists on the course of the Matinee Musicale, in February. The Women's Club of Mason City, Ia., has engaged him for October 12.

## Albert Stoessel Conducting at Chautauqua

The programs of the New York Symphony Orchestra for the summer at Chautauqua Institution represent a musical feast rich in variety and novelty. Albert Stoessel, who comes to Chautauqua for the fifth time, after a winter season of many successful concerts with the New York Oratorio Society and the Worcester Music Festival, will conduct all of the concerts given by the orchestra. The utmost catholicity of taste has been observed in the selection of programs, the individual numbers of which range from a Brahms symphony to a Kreisler waltz and cover a time period dating from Monteverdi (17th century) to George

Gershwin of the jazz age (1926.) Eight major works by living American composers will be given a hearing; there will be Wagner programs, Tchaikowsky programs, and one devoted to the three great "B's" of music—Bach, Beethoven and Brahms. The success of the delightful and educationally valuable children's concerts of previous summers has virtually dictated their being included in this summer's program, and Mr. Stoessel promises many new and interesting surprises in each one of the four planned for 1926.

## Trabilsee Pupil for Germany

Stella Barton, Ukrainian mezzo soprano, who has studied exclusively under Mr. Trabilsee, is at present touring Europe; she has sung successfully in capitals of Central and Southern Europe. She writes Mr. Trabilsee: "You will probably be interested to hear of the new contract I have just signed to sing principal operatic roles in Berlin, Munich, Bremen and Hamburg, Germany. I certainly miss your help and advice, which always served as an inspiration to me, indeed I believe to all your pupils."

## Lashanska Cancels Bookings

Because of the death of her husband, Harold A. Rosenbaum, in Germany a few weeks ago, Hulda Lashanska has cancelled her bookings in America until the new year, and will remain abroad for several months.



GLIMPSES OF CLAIR EUGENIA SMITH IN HAWAII, JAPAN AND CHINA.

Miss Smith is now completing a long tour on which she has combined pleasure with concert engagements, having made a number of successful appearances in Hawaii, Japan and China. The mezzo soprano was given unusually spontaneous applause when she sang for the passengers on the President Pierce. In the snapshots she is shown: (1) On the beach of Waikiki, Honolulu, where ladies are arrested if they do not carry a parasol. (2) Taking lessons in the hula-hula dance at the home of Anna Hilo. (3) "Blowhole," on the island Oahu, Hawaii. While waiting for a mild little wave as a suitable background for a snapshot, a terrific spout shot out of the hole enveloping and drenching Miss Smith, almost dragging her into the cave. It is said that several people have lost their lives in this "blowhole." (4) Outside Miss Smith's cottage in Honolulu. The mezzo soprano has learned to play the Hawaiian string guitar with skill. (5) Photographed with Geisha girls at the famous Maple Club in Tokyo, Japan. (6) Feeding the sacred deer in Nara Park, Nara, Japan. (7) On board the S. S. President Jefferson, sailing through the Inland Sea in Japan en route from Kobe to Shanghai. (8) Pictured in front of the 1,000 year-old Loong Wah Pagoda near Shanghai, China. (9) Homeward bound on the S. S. President Pierce. Miss Smith is seen in the mouth of a ventilator twenty feet above the top deck. The mezzo soprano will arrive in New York this week.





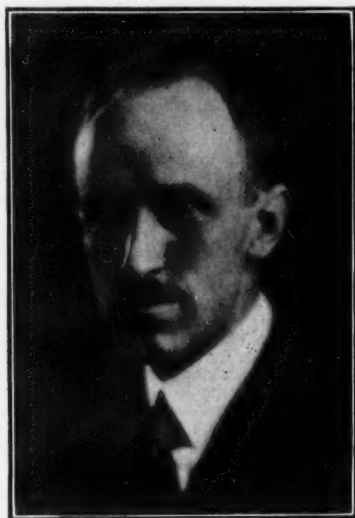
A SINGER AND THE POWERS THAT BE.

This is Marion Talley, who recently sang at Roanoke, Va., making her usual sensational success, receiving the keys of the city from Mayor Fishburn (right) of Roanoke, while Governor Trinkle of Virginia looks on in approval.



VERA CURTIS,

soprano, who opened the Cincinnati summer opera season as Venus in Tannhäuser, and made such a splendid impression vocally and artistically that she has been engaged for additional performances of Tannhäuser and Aida for the weeks of July 18 and August 1.



HARRISON POTTER,

Boston pianist, who recently concluded a successful season with appearances at Bradford Academy and in Belmont, Mass. Of particular interest on Mr. Potter's programs has been the cycle, Ships, by Goossens. These pieces, subtitled The Tug, The Tramp and The Liner, have met with great appeal wherever played by Mr. Potter. This artist expects to spend part of the summer in preparation of several compositions to be performed for the first time in America.



MARGUERITE MORGAN AT VIENNA.

The American pianist in front of the Brahms monument. (Photo by Paul Bechert, especially for the Musical Courier.)



FRANCES HALL

who includes among her recent appearances a concert in Hunter College, New York, and recitals in New York, Chicago, Newport, R. I., and Baltimore, Md. She also played several groups at a musicale in Greenwich, Conn. In addition to concert work, Miss Hall has private pupils in New York and a class in New Canaan, Conn., where she teaches one day a week. The pianist will spend the summer at Chautauqua, N. Y., studying her programs for next season with Ernest Hutcheson.



FRANCES SEBEL,

soprano, who for the past two months has been singing leading roles with the WEAU Grand Opera Company, the first permanent radio grand opera company in America, under the direction of Cesare Sodero. Among the roles she has done are Gioconda, Suzel, L'Amico Fritz, Juliette and Antonia in Tales of Hoffmann, and on June 28 she sang Elsa in Lohengrin. Miss Sebel has sung these roles with great success and distinction. Many other interesting parts have been assigned to her for the future. Among the many letters received from the radio audiences was one from the music critic of the Springfield, Mass., Republican, saying: "Miss Sebel's voice is especially fine for radio, being clear, colorful and brilliant without any hint of shrillness." On August 13 she will be soloist with the Goldman Band on the New York University Campus. (Foto Topics.)



KARIN BRANZELL,

contralto, vacationing at Berchtesgaden in the Bavarian Alps between her Berlin and Buenos Aires opera season. She has been reengaged by the Metropolitan Opera Company and is booked for a concert tour in America from November 1 to January 6.



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Left to right: George Fischer, of J. Fischer & Bros., music publishers, and Fitzhugh W. Haensel, of Haensel & Jones, en route to Europe for a little vacation.



HARRY GLICKMAN,

American violinist, who won the first prize at the Paris Conservatory Competition held on June 23, at which time there were forty-eight competitors. This lad of fifteen years, who studied with Jacques Malkin of the Malkin Conservatory of Music, New York, for four years prior to his trip abroad, created an excellent impression in an Aeolian Hall recital, being hailed by press and public as a talented young violinist.

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## ARTISTS EVERYWHERE

Florence Austral has returned to England to fulfill numerous engagements, and will return here in January for a short tour. Miss Austral, who made her debut in America a year ago at the Cincinnati Festival, has been re-engaged for next year, as has been Edward Johnson.

Cecil Arden, of the Metropolitan Opera, was the guest of honor at the Dutch Treat Club on June 1. She was also one of the artists taking part in the Victor Herbert Memorial Concert at the Ritz-Carlton on May 26. Miss Arden sailed for Europe the middle of June. She will be heard in recital in London before returning to America in the fall.

Jack Adams, of the Wolfsohn Musical Bureau, is expected back from Europe about July 15. Mr. Adams has been to London, Paris, Berlin, Brussels, and is at present in Milan, where he will meet Mildred Seeba, Caruso medal pupil, who will probably return to the United States for a concert tour next season.

Edmund Burke, baritone, included among his recent appearances the Spartanburg Music Festival, when he sang the role of Escamillo in Carmen, which was sung in English in concert form, and the "All-Canadian" Festival held by the Rotary Clubs of Montreal, Canada. He also was heard at the University of Minnesota, as Ramfis in Aida. The performance was held in the University Stadium and drew an audience of 10,000 persons.

Harriet Brower's pupils collaborated in a recital on June 6 at Knabe Hall, which was heard by many interested persons. On the program were works for two pianos and solos by classic and modern composers, the players being Anita Fontaine, Ruth Connor, Ruth Wilk, Marion Buchanan, Millicent Custer, Gladys Connor and Evelyn Custer. The books on The Piano by Miss Brower, have had wide circulation, and her pupils show the work of an experienced and able teacher.

Karin Branzell, Swedish contralto, enjoyed a short vacation in Bechtesgaden, in the Bavarian Alps, between her Berlin opera season and her departure for South America, where she has been engaged for the Teatro Colon, Buenos Aires.

Robert Braun, pianist, and John Quine, New York concert baritone and member of the faculty of the Braun School of Music, gave an interesting program over WJZ on June 18. The Braun School is located in Pottsville, Pa., and not in Pottsville, N. Y., as stated in a recent news item.

Mme. Charles Cahier made one of her first European appearances this season in a recital at the Kurhaus at Wiesbaden, singing arias with the orchestra, under Karl Schuricht, and also groups of Lieder. The Wiesbadener Tagblatt called her "a singer blessed by God," and spoke in extravagant terms of her art.

Rosalind Cook, pianist, formerly on the faculty of the music department of the Iowa State College, has been in charge of piano work at the Chazy Central Rural School in Chazy, N. Y., during the past year. One of the concluding events of the year was a recital by her on June 11. She gave a program which included the Beethoven sonata, op. 27, No. 2, works by Schubert, Schumann, Liszt, Chopin and a modern group. Miss Cook's playing was very heartily applauded. The local press called her "a talented pianist whose ease and grace lend not a little to the unusual charm of her playing."

Anna Case, who is having an unusually busy month of engagements, sang recently in Detroit in the home of Charles B. Warren at a reception for the Crown Prince and Princess of Sweden. The choice of Miss Case as soloist was an excellent one, for her late teacher, Mme. Orstrom Renard, was Swedish born and had coached her pupil in many Swedish songs. Thus it was that the soprano made a splendid impression upon His Royal Highness when she sang a group of Scandinavian songs. Miss Case also was heard recently at the Sesqui-Centennial celebration in Philadelphia, appearing as soloist with the Liederkranz Club of New York.

Henri Deering, American pianist, has returned to Europe, where he will spend the summer. He will return to America next October for a tour under the management of Richard Copley.

Edna Bishop Daniel, mezzo soprano, is conducting a special summer course at her studio in Washington, D. C. Mrs. Daniel is teaching voice and interpretation and also is holding weekly evening classes in the study of part songs. Louis C. Wainwright is in charge of classes in sight singing, ear training and fundamental harmony.

Marie De Kyzer, vocal instructor of New York and Westerly, R. I., presented a number of her pupils in recital at the Westerly High School Auditorium on June 16, when a large audience attested its approval of the various renditions by spontaneous applause. Those taking part were: Helene Donahue, Cecelia Bailey, Mildred Taylor, Elizabeth Bonner, Kenneth Burdick, Harriet Ziegler, Mrs. Joel P. Sherman, M. Theresa McMahon, Rose Bannon, Doris Dewhurst, Martin Spellman and Mrs. William C. Clarke. According to the Westerly Sun, "In the rendition of all the songs, the pupils showed the benefit of instruction obtained from Miss De Kyzer, and the selections were sung with musical understanding and technical skill." Mildred Taylor furnished the piano accompaniments.

Herbert Gould, basso cantante, now appearing with the Zoo Opera in Cincinnati, recently scored a success as Herman in Tannhäuser. Reviewing his performance, the critic of the Cincinnati Commercial Tribune had the following to say: "His lower register is deep and smooth, and his handling of the second act displayed a virtuosity as felicitous as it is rare in a genuine basso. There can be little doubt but that he will be a tremendous favorite with Zoo audiences this summer."

The Hart House Quartet has completed its tour of St. Thomas, Westfield, Jamestown and Hamilton (Canada) and broadcasted an all-Beethoven program from Toronto. The United Press of New York chose this broadcast as one of the five best for the entire week. The quartet will appear at the Chicago University concert on August 6, and at the Summer School at Cedar Rapids, Ia., on August 2.

Ernest Hutcheson enjoyed two weeks of rest in Sandwich, Mass., prior to beginning his Chautauqua master class. Early in September Mr. Hutcheson will sail for Europe, visiting Germany and England principally, and will return to this country in time to take part in the festival of chamber music to be held at the Library of Congress in Washington in October.

Frederick R. Huber, director of broadcasting for WBAL, Baltimore, states that ninety-nine per cent. of the broadcasting from that radio station is devoted exclusively to music.

Louis Katzman, director of the WEAF chain radio orchestra known as Whittall's Anglo-Persians, will introduce in America for the first time a program of typical Bolshevik jazz music at a recital to be given at Aeolian or Carnegie Hall in the near future, and which will be broadcast at the same time. Katzman, who is a noted arranger, Brunswick and Vocalion phonograph artist, will render among other Russian Bolshevik jazz selections the Symphony of 1914, written by his former teacher, Dr. Ivan Genowsky of Moscow; it represents the crisis of 1914 when the Bolshevik assumed control. It is replete with typical modern Russian music, which is like American jazz carried to the nth degree.

Sylvia Lent interrupted her vacation to play at the graduation exercises of the New Jersey Law School on June 17. On June 27 she played at the seventieth annual meeting of the New Jersey Press Association, which met at Lake Minnewaska.

Milan Lusk, who has been playing with success in various European capitals, was engaged by the Prague radio station CTK to give a program on May 9. Reports from various parts of the country state that Lusk's playing made a decided hit. He was engaged for another radio concert in June.

Abby Putnam Morrison included among her engagements for June a concert at the Studio Theater, New York. She was heard in a group of songs, the Garden Scene from Faust, and also in an especially costumed and acted (with Japanese scenery) excerpt from Madame Butterfly, in which she was particularly successful.

Beatrice Mack, soprano, will appear as soloist at Miami University, Oxford, Ohio, on July 22.

Fred Patton, who is fulfilling an eight weeks' engagement as a member of the Cincinnati Zoo Opera Company, impersonated Wolfram in Tannhäuser the opening night, June 20, and, according to the critics, "distinguished himself both vocally and histrionically." During the present season the baritone will sing leading roles in other operas as follows: Plunkett in Martha, Mephisto in Faust, Escamillo in Carmen, Telramund in Lohengrin and Amonasro in Aida. Mr. Patton is included on the list of artists under the management of Haensel & Jones for the season 1926-27.

"John Powell is one of the few real individuals of the piano keyboard," declared Patterson Greene in the Los Angeles Examiner following that pianist's recent appearance in Los Angeles, Cal. "His recital," continued Mr. Greene, "takes high rank among the events of an unusually rich musical season. Under Powell's hands the keys become voices that sing with deep throated richness. He does not regard the piano as a percussion instrument, or as a miscreant to be punished. Neither is his attack weak nor insecure. He has the rare and happy combination of resonance and beauty."

Joan Ruth, who sang at the Saenger Festival in Peoria on June 17 and 18 and opened the following Monday evening at the Cincinnati Zoo in Rigoletto, was soloist with the Edwin Franko Goldman Band at New York University, July 5. Miss Ruth returned to Cincinnati immediately after this engagement for two more weeks of opera.

Sigismond Stojowski, has gone to the Pacific Coast for his third visit in as many summers. This time he is conducting a class at the University of Washington, Seattle, where he gave a recital on June 23. June 16 he played at the State Music Teachers' Convention at Everett, Wash. During July he is conducting classes in Los Angeles and during August will be in San Francisco.

Joseph Sziget is engaged to play at the annual festival at Pamplona, Saratate's birthplace, and for the Rhenish Mozart Festival at Mulheim inaugurating the new City Hall. Mr. Sziget's fifteenth Paris recital within three years took place on May 17. Mr. Furtwaengler has engaged the violinist for the Leipzig Gewandhaus series in October.

Carlos Salzedo gave two concerts in Paris at the Salle Gaveau on May 20 and 27 with great success. The hall was crowded on both occasions despite the fact that it was the height of the spring season. The programs included, in addition to harp solos, works for harp with various instrumental and vocal combinations. At both concerts Mr. Salzedo also assisted as pianist. His new harp, made especially for him by Lyon & Healy, was favorably commented on by the French critics as well as in London, where he went after his Paris recitals to fill reengagements. Mr. Salzedo returns to this country the end of July to hold his annual summer classes in Seal Harbor, Me.

Helen Stanley has been engaged for a recital at Bar Harbor on August 21, in the series of concerts given each season by Mrs. Henry Dimock, of Washington, D. C.

Virginia Carrington Thomas is on a trip to the Pacific Coast, during which she was scheduled to give recitals in Buffalo (A. G. O. Convention), Oklahoma, and at the Pacific Coast Convention of the A. G. O. in Pasadena, Cal., appearing at the last named on June 22. She is in charge of the organ department of Florida State College for Women at Tallahassee.

Earle Transue, of Pompano, Fla., who has recently been heard there with the Choral Society and in concert, has featured on his programs I Look Into Your Garden (Wood) and Hanley's Just a Cottage Small.

Josephine Hartman Vollmer has been invited by Mme. Schumann-Heink to her California home to study repertory with her for next season. Miss Vollmer left New York on June 21 to meet the famous contralto in Chicago, where she was to act as accompanist and soloist at various concerts.

Clarence Whitehill has gone to Spring Lake, N. J., for the summer, but will return early in September to fill several concert dates before the opening of the season at the Metropolitan.



## Activities of Klibansky Artists

Artists from the Klibansky Studio in New York are continuing their activities. Fanny Block made a successful appearance with the Peace Club on May 28, and on June 13 she was one of the artists heard at the Francis Wilson celebration at the Hotel Commodore, when she was applauded for the Samson and Delilah aria. She will sing with the Goldman Band on July 14, and also has been engaged as contralto soloist of Holy Trinity Lutheran Church, New York.

Helen Eastman has been engaged as soloist of the Calvary P. E. Church, New York; she recently gave a concert in Berlin, N. H. Aimee Punshon has substituted at the Reformed Church of Harlem and also at the West Park Presbyterian Church, New York; she will be contralto soloist of the Fifth Avenue Presbyterian Church during July and August. Vivian Hart participated in the Victor Herbert Memorial Concert over WEA and secured a two weeks' engagement at the Stanley Theater in Philadelphia. Lottie Howell will create the prima donna role in Franke Harling's new jazz opera, Deep River, which will have its first presentation on September 20 in Philadelphia, and later at the Imperial Theater in New York City. Lotta Madden is making several appearances this summer with the Goldman Band. Anna Prinz is singing at Grace Chapel, and Laura Townsley McCoy will be soloist at the Teachers' Convention in St. Paul, Minn. Cyril Pitts gave a program over WJZ on June 15 and broadcast two concerts over WEA on June 18 and 27. Louise Smith made a successful appearance on Patterson, N. J.; she has been engaged as contralto soloist for Temple Enai, Elizabeth, N. J. Anne Elliott is substituting at the North Reformed Church, Newark. Gladys Bowen is active in Des Moines, Iowa, having made several appearances there, and Mr. and Mrs. George Craig of Augusta, Ga., gave a recital in that city, which the critics unanimously praised. Marie Burpee has been added to the vocal faculty of Bessie Tigh College, Forsyth, Ga. Christine Mitchell-Geitner has received excellent press notices for recent activities in Hickory, N. C.; she was soloist with the Kiwanis Club and also sang the soprano lead in the musical comedy, Diana of the Follies.

Among the new singers who have joined Mr. Klibansky's studio is Paul Simmons, well known baritone of St. Louis, Mo.

## Sesqui-Centennial Pageant a Success

PHILADELPHIA, PA.—On June 24, America, a patriotic fantasy portraying in song, tableaux and action the nation's story from Columbus to Coolidge, had its initial presentation in the stadium on the Sesqui-Centennial grounds before an enthusiastic audience of 45,000. Many and various organizations participated under the auspices of the Philadelphia Music League. Tableaux with accompanying ballet depicted outstanding historical events in the nation's development, while music charmed the ear, together arousing a dignified but oft expressed spirit of true patriotism. The rendering of Onward Christian Soldiers, followed by Adeste Fideles, played by the massed military and concert bands, trumpet and bugle corps, the voice of the people joining in, also testified to the spirit which actuated the founders of this country. The combined bands, under the leadership of Albert N. Hoxie, then contributed many patriotic numbers and stirring Sousa marches.

The scenario, written by Craig King, was both artistic and complete. The Sesqui-Centennial chorus—5,000 in number—conducted by Bruce A. Carey, preceded the opening of the Pageant with Song of World Adventure (Converse), interspersing the various periods with Gloria from Mozart's Twelfth Mass, Pilgrims Chorus from Tannhäuser (Wagner), Land of Hope and Glory (Elgar), Star Spangled Banner (especially arranged for the chorus by Bruce A. Carey), Largo from New World Symphony (Dvorak), Deep River (Burleigh), America for Me (Mathews) and closing the entire program with America. The chorus work was admirably done with no frayed edges, fine clean attacks, and beauty of tone. With the audience the Dvorak selections and Deep River were particularly popular and should have been for they were remarkably well sung. The Philadelphia Orchestra, Alexander Smallens conducting, added to the program, playing during the tableaux and for the ballet such numbers as Espana (Chabrier), March of Priests from Athalia (Mendelssohn); Queen of Sheba march (Gounod), Coronation March (Meyerbeer), and Golliwogs' Cake Walk (Debussy). Mrs. Fred W. Abbott, president of the Philadelphia Music League and festival manager, and her various assistants, have every reason to be pleased with the results of the great undertaking in which many musical organizations participated with so much zest and interest, thus giving a popular expression to the music spirit of Philadelphia. M. H.

## London Enjoys Chaliapin's Don Basilio

Times change. When Chaliapin was at the Metropolitan Opera years ago he gave there the only performance which he has ever given in America of the role of Don Basilio in the Barber of Seville, and the critics in those days—when a spade was called a "digging implement" more often than by its own name—were shocked at the veristic presentation, regarding it as too vulgar, for words. In June this year Chaliapin sang the same role at Covent Garden, and the Daily Chronicle spoke of him as a "versatile genius" and as being "fascinatingly funny." The Daily Telegraph said: "What an artist! What a make-up! What a demeanor, the very incarnation of the spirit of fun and devilry... unforgettable!" The Westminster Gazette stated that "he played his part with unlimited gusto and irresistible effect... and had tremendous success with the huge audience." The Daily News called him "masterly" and said that "his make-up in itself is a masterpiece."

Chaliapin will be seen regularly in this role next winter here, when with his own opera company he makes a tour in the role of the Barber of Seville, which will cover the whole country.

## Summer Plans of Carnegie Institute

An enlarged program of recreation and entertainment for the summer students of this year is planned by the authorities of the Carnegie Institute of Technology, Pittsburgh, Pa., including swimming in the Institute's gymnasium pool, tennis, lawn parties, a boat ride, picnics, dances, receptions, musical programs, popular lectures, and inspection trips to a wide variety of Pittsburgh industrial establishments.

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GLADYS MARSALIS GLENN, 1605 Tyler Street, Amarillo, Tex. October 1st and February 1st, Amarillo.

FLORENCE ELIZABETH GRASLE, Lansing Conservatory of Music, Lansing, Mich. Normal classes, June 28, 1926, Jan. 15, 1927.

CARRIE MÜNGER LONG, 608 Fine Arts Bldg., Chicago, Ill. Memphis, Tenn., June; Chicago, July, Aug., Sept.

HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio. June: Dallas, Texas; July: Cleveland, Ohio; September: Little Rock, Ark.

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ROBIN OGDEN, Box 544, Waterbury, Conn. Classes held June.

MRS. LAUD GERMAN PHIPPEN, 1536 Holly St., Dallas, Tex. Classes held Dallas and Oklahoma.

ELLIE IRVING PRINCE, 4106 Forest Hill Ave., Richmond, Va.

VIRGINIA RYAN, 1070 Madison Avenue, New York City.

ISOBEL M. TONE, 626 S. Catalina St., Los Angeles, June 30th, 1926.

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## MUSIC ON THE PACIFIC SLOPE

## SEATTLE, WASH.

SEATTLE, WASH.—Music week this year found Seattle professional musicians more co-operative than ever before, with the corresponding result that there was more enthusiasm on the part of all concerned, particularly on the part of the many, and large audiences which felt more keenly their growing appreciation of good music when well presented. Fifteen units of the Music and Art Foundation, all the choral and various study clubs, as well as the chamber of commerce and the various churches, joined together in rendering every assistance to make the Music Week Festival a success. Among the concerts given during the week, the London String Quartet was the most prominent.

The Amphion Society, Seattle's male chorus organization, gave its final concert of the season at Meany Hall, under the excellent leadership of Graham Morgan. The assisting artist was Mabel Riegelman, soprano, who was given a warm reception. The Amphion Society continues to uphold its high standards.

Mu Phi Epsilon, national honorary music sorority of the University of Washington, sponsored a program at the Women's Century Club Theater. Besides contributions by members of the organization, George Kirchner, Seattle cellist, gave a few groups of unusual merit.

The Orpheon Society, women's choral organization, under the direction of Edwin Fairbourn, was heard in concert with Hubert A. Graf, harpist, as assisting artist. This is the conclusion of the second year of this organization and the final concert of the series of five.

Dorothy Eich and Eleanor Richards, piano students of Orrill V. Stapp, were presented in recital at the Wilsonian. Maria Corbella, voice pupil of Annabel Trent, was the other participant in the program.

Vesta Muth, talented and progressive young pianist from the class of Harry Krinke, was heard in recital at the Olympic. Miss Muth has made these appearances an annual event and they are always greeted with enthusiasm. It is a great pleasure to watch Miss Muth's progress, technically and musically, and she is deserving of great praise for her excellent work.

An unusual ensemble concert was given by forty-five harpists under the direction of Hubert A. Graf, himself an artist of repute, assisted by the Seattle Oratorio Society, an organization of 100 voices under the direction of J. W. Bixel. Dell Friedenberg, tenor, also assisted on the program, contributing a large share to the success of the evening.

Russell Avery Kohne, artist-pupil of Paul Pierre McNeely, Seattle pianist and teacher, was heard in recital at the Wilsonian. Mr. Kohne is well known in the northwest and his program attracted wide attention.

Theodore Anderson, young Seattle violinist, was recently heard in a farewell recital. Mr. Anderson is leaving for Paris, where he expects to spend two years in study.

The annual spring concert of the Lyric Club was given recently. Under the direction of Graham Morgan, the club gave some splendid interpretations of women's choral music. John Jenkins, baritone, was the soloist of the evening.

Sigismund Stojowski, Polish pianist and pedagogue, has been announced to give a series of lectures at Meany Hall, under the auspices of the music department of the University of Washington. This is but another evidence of the progressiveness of the university's fine arts department. Mr. Stojowski and Daisy Jean, French cellist, will be heard in joint recital during Mr. Stojowski's time in Seattle, this to be sponsored by the Associated Students' Organization of the University.

Vocal students of Louise Clary were heard in an interesting recital. Mme. Clary is well known in Seattle as a singer and teacher, and her pupils display that ease which is attributable to a teacher with much singing experience.

Mary Kalk and Marion Evans, of the piano department of the University of Washington, were heard in joint recital at Meany Hall. Both are talented pianists from the class of A. F. Venino.

Summer opera is being much talked of now, due principally to the recent success of the Seattle Civic Opera performances. The Stadium affords an excellent site for outdoor opera, it having been the setting for many pageants and plays, notably the famous Wayfarer.

Several students of Magnus N. Petersen were presented in recital recently.

Byrd Eliot, violinist and artist-pupil from the class of Vaughan Arthur, was heard in a delightful program and received favorable criticism for the excellence of her work.

Concluding its meetings for the season, the Seattle Musical Arts Society gave a varied program. The program included

selections rendered by the Mendelssohn Instrumental Trio, a vocal sextet group, and piano compositions interpreted by Mrs. Henning Carlson.

Violin students of Maurice LePlat were heard in recital at the Wilsonian, assisted by several pupils of Annabel Trent, voice teacher.

John Hopper, pianist, has returned to Seattle after the completion of a year's study abroad; he has resumed his duties at the Cornish School.

The summer school announcements of the Cornish School are of particular interest at this time, due principally to the engagement of Arthur Hubbard, vocal pedagogue, who will conduct a six weeks' master class, beginning August 2. Myron Jacobson, accompanist and coach, is also announced as a member of the summer faculty of guest artists. Peter Meremblum, violinist, head of the violin department, was heard in concert at the Cornish Little Theater, assisted by Berthe Poncy Dow. These two artists have made such names for themselves in the northwest during the past two years that their concerts are eagerly awaited whenever announced. The Cornish Follies, an entertainment devoted principally to music, had all the members of the faculty as participants. Compositions of modern French composers were given exclusively by pupils of George May, of the piano department, and voice students of Sara Y. B. Peabody. J. H.

## Cleveland Institute's Season Nears End

CLEVELAND, OHIO.—Seven advanced students from the instrumental department and the Senior Orchestra gave the first of a series of three open concerts which will mark the close of the Institute's fifth year. The recital is the first one in which the orchestra has been featured in an all orchestral program. Under the direction of Andre de Ribau-pierre the orchestra has made notable progress in the past year. In particular the string section, composed of pupils of de Ribau-pierre, Charlotte Demuth Williams, Carlton Cooley and Victor de Gomez showed a quality and precision not



F. W. Smith photo

CLEVELAND INSTITUTE OF MUSIC ORCHESTRA  
Andre de Ribau-pierre, conductor

often found in the string sections even of professional orchestras.

The opening number, Mendelssohn's violin concerto, brought before the large audience, three young violinists of unusual attainments. Walberg Brown brought to the first movement all the fire and enthusiasm which the music inspires. His playing was technically and interpretatively finished, and his tone authoritative. He was followed by Lois Brown, who had ample opportunity to demonstrate her excellent musicianship and ability in the slow movement of the concerto, which demands beauty of tone and fine finish of phrase. Jacob Kaz, one of the youngest of the evening's solo performers, received a veritable ovation at the conclusion of the Allegro.

There followed Faure's Elegie for cello and orchestra played by Frank Grant. He played the piece with exquisite beauty of tone and interpretation, the orchestra furnishing an accompaniment that for finish, discretion and balance showed the excellent training of these young musicians to advantage.

The Beethoven piano concerto in C minor, No. 3, op. 37, was conducted by Beryl Rubinstein, who presented three of his pupils in the three movements of the work. The Allegro was played by Lionel Nowak, who also wrote the brilliant cadenza with which the movement is crowned. The youthful pianist astonished his hearers by the maturity of conception, the poise, and his brilliant and sure technique. Frieda Schumacher played the Largo movement with reserve, and a tone of much beauty. Her understanding of the music brought her playing to the level of an artistic achievement. In contrast to this movement was the spirited Rondo and Allegro played by Irma Hallgren. In selecting these three students Mr. Rubinstein showed his usual judgment, for from the qualities evidenced each student had been allotted the movement best suited to his and her ability.

## Utica Conservatory Commencement

On the occasion of the commencement exercises held June 17 by the Utica Conservatory of Music, Johannes Magendanz, one of the directors, spoke in memory of the centenary of Karl Maria von Weber's death. In part, he said: "A century ago the world bewailed the loss of one of its princes of music, Karl Maria von Weber. His was a life of tragedy, of untold suffering, of incessant labors, of never ceasing battles for his artistic ideals, which led eventually to victory. A glorious life, though a relentless fate sealed it grimly with untimely death. His life was martyrdom, and truly what could be called more pathetic than the steady fight of a man whose physical weariness reminded him constantly of a possible collapse before his mission was fulfilled. And, yet though frail of body and exhausted by the ravages of consumption he fought a valiant battle; his fiery spirit and undaunted courage won the day; his art swept away hollow and shallow ideals which heretofore had held the world enthralled, substituting for them the fundamental principles of an operatic ideal which Richard Wagner was destined to carry on." The speaker pointed out to the graduates and post-graduates the engrossingly interesting lesson which Weber's life offered and in a short resumé of Weber's work he said: "Weber was essentially a man of the theater; he stuck so tenaciously to the boards that almost everything he wrote outside his operatic music shows some traces of his characteristic penchant; yet the great brilliancy of his piano music is to a high degree fascinating, though lacking in depth and true pathos; at any rate it attests to the remarkable virtuosity that must have been Weber's. Indeed, we must give him credit for a distinctive artistic elaboration of the then existing piano style, the threads of which were picked up ingeniously by Chopin and Liszt. Weber's Romanticism is of the purest water; he was the first one to plant the flag of this departure from classicism. His art is never at a loss to grasp a situation with the true insight of a poet, whenever occasion arises; he knows marvelously well how to conjure up by a beautiful horn passage or clarinet episode or whimsical bassoon grunt the mystic beauty of nature, the romance of dales and haunts of the forest, the quaintness of folk-song, the revelry of fairies, elves or gnomes by the forest side and the ghostly stir of demons in a forbidden glen. With a single touch of the drum he has more than once added dramatic tenseness to mysterious situations, which modern composers would fail to create by a whole drum corps. Weber's operas herald in more than one way the mysterious, symbolic and metaphysical music of Wagner's Tetralogy."

Those taking part in the program, in addition to Mr. Magendanz, were Margaret Griffith, Alice Newman, Clara Wenner, Mary Nightingale, Grace Cunningham, Alice Doolittle-Schorges, Adam Pourben, Margery Holmes, Helen Ehlinger, Mary Elizabeth Darling, Ronald W. Coates, Walter P. Griswold, Ida Samuels, Clara Wenner, Ramon V. Pritchard, Frank Parker and Albert Kuenzlen. The graduates were Mary Elizabeth Darling, Helen R. Ehlinger, Ida Rae Samuels, Alice Doolittle-Schorges, and Mabel Elizabeth Van Buren, and those graduating from the post graduate course were Walter Price Griswold and Alice Newman.

## Critical Praise for London String Quartet

Following the London String Quartet's appearance in Boston, the Globe critic stated that "It is seldom so large an audience has listened to a concert of string quartet music in Boston." According to Warren Storey Smith in the Boston Post "There is in their playing a flexibility, a sensitiveness and above all a living response to the music in hand." And Roy G. Gardner noted in the Boston Herald: "There was music last night worth going far to hear when the London String Quartet played in Symphony Hall. For they are four supremely good musicians, so good that they can safely trust themselves to risk that kind of ensemble playing which secures the finest results if only it succeeds, the kind when each player properly mindful of the ensemble, still treats his own part with a considerable degree of independence."

## San Francisco to Hear Fine Artists

The Auditorium Artist Series in San Francisco announces its fourth season and will present eleven concerts by prominent artists. The list includes Mary Lewis, soprano, appearing for the first time on the coast; Lucrezia Bori, soprano, her first concert tour in five years; Florence Austral, dramatic soprano, also new to the coast; Kathryn Meisle, contralto of the Chicago Opera; Reinold Werren-rath, baritone; Alberi Spalding, violinist; Alexander Brailowsky, pianist, who is also making his first coast tour; Charles Hackett, tenor; Elschuco Trio, and the Ukrainian Chorus. The series will start immediately following the opera season.

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## La Forge-Berumen Studio Notes

The regular La Forge-Berumen Saturday evening musicale was broadcast through WOR on May 29. Charlotte Mehringer, mezzo contralto, heard in two groups, revealed a rich voice of wide range, Hilda Holpeier accompanying effectively. Gretchen Altpeter displayed a soprano of beautiful quality and interpreted artistically, accompanied by Rock Ferris. Helen Phillips gave evidence of good technic and abundant strength in piano solos. This series of concerts was brought to a close on June 12 when Arthur Kraft sang a group of La Forge compositions accompanied by Mr. La Forge. Miss Altpeter, Miss Mehringer and Manlio Ovidio revealed excellent voices, and Evelyn Smith pleased in piano solos. The Grieg A minor concerto was played by Frank La Forge, accompanied by orchestra. Despite long absence from solo work, Mr. La Forge played beautifully. A number of operatic arias with piano and orchestra accompaniment followed with Mr. La Forge at the piano. Those participating were Flora Bell, Miss Altpeter, Frances Fattmann, Miss Mehringer, Arthur Kraft, Gil Valeriano and Mr. Ovidio.

Samuel Ljungkvist, Swedish tenor, sang for the Crown Prince and Princess of Sweden on June 1 at the commencement exercises of Upsala College at East Orange, N. J.

A concert was given at the Rye Methodist Church on June 3 under the direction of Mr. La Forge and Ernesto Berumen. Erin Ballard, pianist, opened the program with Leschetizky's Etude Heroique, in which she displayed considerable brilliance. Mr. Ovidio sang Retreat and Io paso la vida, by Mr. La Forge. His voice is distinctly of operatic quality and a fine career has been predicted for him. Miss Altpeter sang a group concluding with the Waltz Song from Romeo and Juliet. Rock Ferris accompanied these two singers by memory and scored a decided success. Miss Mehringer sang the aria from Nadeschda by Goring-Thomas, accompanied by Miss Holpeier. Her voice is rich and sonorous and she sang with taste and feeling. Miss Ballard again revealed her pianistic gifts in Romance and Valse de Concert by La Forge. A group of favorite Spanish numbers followed, sung by Gil Valeriano, who is fast becoming popular as a concert artist. Flora Bell sang Una voce poco fa from the Barber of Seville, her voice is of beautiful quality and she sings with ease and control. Alice Vaiden, accompanying Mr. Gil, and Hilda Holpeier, accompanying Miss Bell, both played in a musicianly manner. Miss Fattmann sang a group including two recent compositions by her teacher, Frank La Forge, namely, Hills and Song of Love. She possesses a voice of dramatic quality and sings with an understanding of her text. Myrtle Alcorn furnished splendid accompaniments. Arthur Kraft gave a group of La Forge compositions with Mr. La Forge at the piano. Mr. Kraft's selections included To a Violet, Spooks, To a Messenger, Little Star, and Song of the Open. The tenor has firmly established himself in the musical world

and is kept busy throughout the year fulfilling engagements from coast to coast. Solenne in quest' ora, from La Forza del Destino, sung by Mr. Kraft and Mr. Ovidio, concluded the program. Their voices blend beautifully and the rendition was a fitting close to the splendid program.

## Albertina Rasch Forms American Ballet

A genuine American ballet is the promise of Albertina Rasch, premiere danseuse and dance composer, for the latter half of the coming season under the management of Block & Endicoff, concert managers. "Almost every foreign star



Photo by Murray Studio

ALBERTINA RASCH  
premiere danseuse and dance composer.

of the dance who has come to America has announced the intention of creating an American ballet," said Miss Rasch in commenting on the formation of her company, which will open its tour next January. "Probably always with

the best intentions, but also probably because this is the correct thing to say on arrival in this country," she added.

Miss Rasch came to America at the age of sixteen from the Royal Opera of Vienna, where she had graduated from the ballet school of that institution and served a year as prima ballerina in the opera. She had the same idea of creating a real native corps of dancers then, but kept it to herself. An earnest of her intentions, however, was in becoming an American citizen, which she did as soon as possible. After several seasons in the opera houses of New York and Chicago, she opened her own atelier and began training American girls, and some boys, in the classic ballet, character, folk and other dances. Up to the present time there are over three hundred native dancers trained by her now appearing in many dance organizations in opera, Broadway productions, picture houses, the New York Hippodrome, vaudeville and other units. From these she intends to recruit the most distinguished and talented to the membership of the First American Ballet.

"An American ballet, to be truly American, must be more than simply citizens of this country," she says. "The choreography must be the work of native brains, the music by American composers, the scenery and costumes designed by home-grown artists, and everything that goes to make up the whole must 'spring from the soil of this country.'"

Miss Rasch will head the company herself, and all other solo dancers will be young Americans who have won distinction under her tutelage.

## Elsa Foerster in Düsseldorf

Elsa Foerster, American prima donna, now leading soprano of the Cologne City Theater, was recently guest-artist in Düsseldorf, her previous post, singing Aida with fine success. The local Nachrichten, Lokal Zeitung, Tageblatt and Duss Zeitung all praised her. Quoting, the Nachrichten said in part: "A festal spirit was given the performance through the participation of Frl. Foerster, whose artistic ability has risen since her period here. Her singing and acting were splendid." Said the Lokal Zeitung, "her voice is most expressive, a fountain of flowing legato, with youthful, fresh voice." The Tageblatt said: "Both artists showed blend of voices of highest effect," while the Zeitung stated: "Miss Foerster was vocally and as actress simply grand in all she did; her fascinating voice has grown in volume and effectiveness since her former connection with the local opera house."

## Costanzi in Rome Passes Under Government Control

ROME.—The Costanzi Theater has finally been ceded to the government and thus becomes a national institution. More artistic and worthy performances are expected as a result of the change. D. P.

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## FOREIGN NEWS IN BRIEF

## London

**COBBETT MEDAL AWARDED TO ALFRED J. CLEMENTS**—(London) The Cobbett Medal annually awarded for "services to the art of chamber music" was presented this year to Alfred J. Clements, who for forty years has organized the South Place chamber music concerts. It will be remembered that Mrs. Coolidge received the medal last year. M. S.

## Paris

**NEW FRENCH WORKS**—(Paris) The composer, Alfred Bruneau, member of the Institute, has just finished the score for a lyric drama, *Angelo, Tyran de Padoue*. The drama was written by Charles Méré from the great work of the same name by Victor Hugo. Alexander Tcherepnine, well known Russian composer, has just published a suite of ten melodies, entitled *Haltes*, the French version for which was written by Guilloit de Saix. N. de B.

**KOUSSEVITZKY CONDUCTS SENSATIONAL PREMIERE**—(Paris) A sensation was created at the last Koussevitzky concert by the production of a new work, *Préface du Livre de Vie* (Preface to the Book of Life) by Oboukhov. The audience divided itself sharply into two warring factions, which hissed or applauded according to their tastes. The composer chose to elaborate a new harmonic system and to seek absolutely new effects in his effort to convey his religious ideas and esthetic aspirations. He has curious glissandi and whistling, strange contrasts between a brutal realism and the mysticism of the subject. Yet in spite of all these efforts at originality, the effect of the whole work was one of monotony. The vocal parts were bravely undertaken by Martha Kerner, Brainow and Narçon. N. de B.

## Berlin

**STOCKHOLM ORCHESTRA FOUR HUNDRED YEARS OLD**—(Berlin) The royal orchestra in Stockholm is celebrating this year the 400th anniversary of its existence. This makes it one of the three oldest organizations of its kind in the history of music. It was founded under the régime of King Gustaf Wasa and has since been under the continuous patronage of the Swedish royal family. C. H. T.

**VON HOESSLIN IN ELBERFELD-BARMEN**—(Berlin) The

committee of the combined cities of Elberfeld and Barmen have called Franz von Hoesslin to become general musical director of the opera there. Von Hoesslin formerly held the same position in Dessau and was one of the conductors of the ill-fated Volkoper of Berlin. This newly created position is a most influential one and denotes a big advance for the conductor who has been making himself much talked of lately. Outside of his work at the opera the new general music director will also conduct a series of orchestra concerts. C. H. T.

## Vienna

**KALMAN AND PAUL WHITEMAN TO CO-OPERATE**—(Vienna) Paul Whiteman, who is at present spending a few days in Vienna to arrange for the forthcoming concert here of his band, has had various interviews with Emmerich Kalman, Viennese operetta composer. According to *Die Stunde*, Kalman is writing a jazz composition (his first one) exclusively for the use of the Whiteman band. B. P.

**WEINGARTNER MAY TOUR AMERICA WITH VIENNA PHILHARMONIC**—(Vienna) Manager Arthur Judson, who spent a few days in Vienna, preparing for the two concerts which the Philadelphia Orchestra intends to give at Vienna during its proposed European tour in the spring, 1927, has conducted negotiations with the Vienna Philharmonic Orchestra regarding an American tour of that organization under Felix Weingartner's direction. Director Schalk of the Staatsoper has so far withheld his consent for a leave of the orchestra, but negotiations will be continued. P. B.

**SALZBURG FESTIVAL PROGRAM ALTERED**—(Vienna) At a press conference it was officially announced that the Salzburg Festival Theater will be completely reconstructed before the opening of the festival. The gallery will be lowered, and a sounding board fixed beneath the roof to improve the acoustics. The lobby will be decorated with modern paintings, and the place in front of the festival theater will be cleared and handsomely decorated. Instead of Goethe's *Faust*, Reinhardt will stage Gozzi's *Turandot* (from which Puccini's librettists took the book for his opera), probably with music by Hans Krasa, the young Prague composer. For next season, it is announced, Handel's *Xerxes* and Julius Caesar will be included in the festival schedule. P. B.

## Italy

**NEW POLISH CHILD PRODIGY**—(Rome) Bronislaw Gimpel, extraordinarily magnetic fifteen-year-old violinist, hailing from Poland, scored an immediate and enthusiastic success

in his first concert at the Teatro Valle, such as has not been known for years. His brother was a fine accompanist. D. P.

**MUSSOLINI OFFERS 10,000 LIRA FOR SONG**—(Rome) Mussolini has offered a prize of 10,000 lira for the best song to be written for the popular feast of St. John on June 24. D. P.

## Miscellaneous

**INTERESTING VIOLIN AND CELLO DUETS HEARD IN COLOGNE**—(Cologne) Under the auspices of the Cologne Society for New Music, the young Hungarian violinist, Zoltan Székely, and his compatriot, Paul Hermann, at the cello, recently gave a most successful evening of duets, including works by Kodály Bartók, Székely and Ravel. Kodály's duet in three movements was interesting by reason of its folk spirit and improvisational character, but it by no means reached the heights of Bartók's Rumanian Dances, which have a genuine local color, and are written with a masterly understanding of the two instruments. Ravel's work, new to Cologne, is attractive by reason of its formal construction and subtle treatment of the two voices, while Székely's "polyphonic and homophonic" movement gives more the impression of an exercise than a mature work. The two artists gave remarkable performances of these difficult works, showing themselves to be musically and technically fully equal to their task. E. T.

**RUDOLSTADT HAS SECOND HISTORICAL FESTIVAL**—(Rudolstadt) The second historical music festival, which took place in Rudolstadt during the Whitsuntide holidays, had the same object as its predecessor (which took place in 1921), namely, the revival of works by old Rudolstadt composers. One of the concerts was given in the beautiful castle of Heidecksburg, where Ernst Wollong, the music director, conducted chamber and orchestral works of the seventeenth and eighteenth century. The festival was opened with Whitsuntide cantatas by Erlebach, Gebel and Eberwein and closed with Handel's *Jephtha* and the *Meistersinger* finale. The performances were excellent and enjoyed a great success. R. P.

**REVIVAL OF WALKÜRE IN BRUSSELS**—(Brussels) After a lapse of thirteen years the Theatre de la Monnaie, which had the glory of producing some of Wagner's operas in French even before the Opéra in Paris, has revived *Die Walküre* with tremendous success. The noted Dutch tenor, Jacques Urlus, sang Siegmund. After Lohengrin, *Meistersinger* and *Parsifal* it seems as if Wagner has reconquered public favor. A. G.

**WIDOW OF WEBER'S GRANDSON RECEIVES BENEFIT**—(Dresden) On the occasion of the hundredth anniversary of the death of Carl Maria von Weber, the German stage society presented the widow of Weber's grandson, who is a resident of Dresden, with some of the money received at the performance of Weber's works. There is an exhibition of Weber's relics at the State Library and another is being held at the City Museum, where Weber's square piano and the desk which he used when conducting operas are being shown. R. P.

**JERITZA TO SING IN CZECH AT PRAGUE**—(Prague) It is announced that Maria Jeritza will appear at the Czech National Theatre here for a few guest performances next season, singing in her native Czech idiom probably for the first time in her life. Leo Slezak will also sing in Czech at the same house. Both Jeritza and Slezak are natives of Brno (Brünn), capitol of Moravia, which is now a part of the Czechoslovak republic. B.

**ARTISTS ENGAGED IN SCHEVENINGEN**—(Scheveningen) Among the artists engaged by Manager Dr. de Koss for this season's big orchestral series in Scheveningen, under conductors Schneevogt and Neumark, are (pianists) Harold Bauer, Carl Friedberg, José Iturbi, Jan Smeterlin, and Eleanor Spencer. Some of the violinists are Carl Flesch, Cecilia Hansen, Erika Morini, Erna Rubinstein and Albert Spalding. The cellists include Emanuel Feuermann; the singers, Ilona Durigo, Birgit Engell, Co van Geuns, Emmy Krüger and Jacques Urlus. Darja Collin and La Argentina will dance, and Paul Whiteman will also appear with his orchestra. R. P.

**REVIVAL OF GOETZ'S THE TAMING OF THE SHREW IN EDINBURGH**—(Edinburgh) The Edinburgh Opera Company has made history again this year by its revival of *The Taming of the Shrew*, the opera by Hermann Goetz, which had not been done in Edinburgh for forty-six years. Two performances of this remarkable work were given in a creditable manner, and the production aroused widespread interest both in the press and musical circles. It is interesting to recall the fact that it was through the enterprise of a great American prima donna, Mme. Minnie Hauk, that *The Taming of the Shrew* was introduced to the British public in 1880. W. S.

**NOTABLE DEBUT IN EDINBURGH**—(Edinburgh) So far as performances went, the annual productions of the Edinburgh Opera Company were chiefly remarkable for the first appearance in opera of a young Scottish soprano, Margaret Allan, a pupil of the celebrated Scottish baritone, Philip Malcolm. She made her debut as Marguerite in Gounod's *Faust*, and her superb singing and magnificent acting have created quite a sensation in musical circles here. If she decides to continue in opera, we may expect before long to hear of her as one of the world's great prima donnas. W. S.

## Richard Burmeister Appreciated

When Richard Burmeister, pianist, was in this country visiting friends, he was accorded a round of festivities and contributed many programs, much to the delight of his many admirers. Among some of his appearances were two in White Plains arranged for him by Edith Wood Austin, one at her residence and another at the White Plains Meeting House. At the first Mr. Burmeister gave an entire Brahms program, one of the numbers being his own concert arrangement of six of the waltzes from opus 39. At the second recital the pianist gave selections from Bach, Beethoven, Chopin, Schubert and Liszt, and this list also included several of his own arrangements. Mr. Burmeister's value as a pianist and composer is universally known and appreciated, and to those who had the pleasure of hearing him and coming in personal contact with him during this last short visit remember him as a talented musician and a rare personality.

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## ACROSS THE COUNTRY

Boston, Mass. (See letter on another page.)

Buffalo, N. Y. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Grand Rapids, Mich. (See letter on another page.)

**Erie, Pa.**—Five piano pupils of Florence Wagner appeared in recital, June 5. A varied and well performed program was given.

Lenora Marks presented several piano pupils in an interesting musical on June 8.

On June 12, Alma Haller, teacher of piano, presented twenty-two pupils in recital. They were assisted by Beth Hugheson, soprano.

Pupils of Sadie Winkler appeared in a studio recital recently. The seventeen pupils taking part showed careful training and were a credit to their teacher.

Voice pupils of Hilda Schuster-Schurmman, appeared in a recital, June 12. G. S.

Los Angeles, Cal. (See Music on the Pacific Slope.)

**Muncie, Ind.**—Dusolina Giannini recently gave a delightful recital under the auspices of the Matinee Musicale at the Auditorium. Her intelligent renditions were a delight to the audience. Molly Bernstein was her able accompanist.

The Matinee Musicale is to be congratulated upon its recent election of officers for next year. They are as follows: Mrs. Charles Strout Davis, president; Mrs. Howard Cecil, vice-president; Anna Mary Cunningham secretary; Eleanor Smith, corresponding secretary, and Helen Broyles, treasurer. H. M. B.

**Norwich, N. Y.**—Prof. Riesberg, born in this, the smallest city in the Empire State, but a resident of New York, gave a sum of money in conjunction with his cousin, Dr. J. Leo Weiler, the interest of which, \$14 annually, is to be awarded the student of most musical talent and service to the local school. The musical features of the annual commencement included the giving of this cash award, which was equally divided between Gladys Thayer, pianist, and Marguerite McGarity, soprano. Mrs. John O. Hill Reed, musical enthusiast, thereupon likewise made a similar donation, awarded to Robert Thayer. Sarah Mason Curnalia, head of the department of music, directed her youthful graduates of the orchestra, the girls' glee club, etc., with skill, and the evening's music was highly enjoyed. There were over eighty graduates in all, and Superintendent Wassung and his staff showed many capable and gifted pupils in the program, which included delivery of essays, class song (which he composed), etc.

The annual recitals of Sadie Quinn brought two programs of piano music, and on the program were many well known names, children of prominent local citizens, including Jane Ford, Lucy and Charlotte Harris, Ruth Prindle, Nellie Normile, Robert Eaton, Betsy Hartigan, Mary Baldwin, Elsie and Jane Babcock, Margaret Griffin, Ruth Fern and Elaine Hansen. C.

**Portland, Me.**—This city accorded Marion Talley a great reception at her concert on June 16. The huge audience nearly filled the city hall auditorium. People came from all over the state to hear this new star, and all were enthusiastic over her voice and personality. Maximilian Rose, violinist, was also warmly received. Portland admirers favored Miss Talley with many flowers, an unusual compliment for an artist to receive here on her first appearance. Miss Talley appeared for the benefit of the Western Maine Music Festival and was brought through the efforts of W. R. Chapman. L. N. F.

San Antonio, Tex. (See letter on another page.)

Toronto, Can. (See letter on another page.)

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**Wichita, Kans.**—Susie Ballinger-Newman presented her pupil, Evelyn Watkins, pianist, in a private recital at the latter's home, June 26. Grace Marie Becker, soprano, pupil of Roy Campbell, assisted. A large group of friends enjoyed the classical and modern numbers on the program. Mrs. Newman and Mr. Campbell head the piano and voice departments of the Fine Arts School of Friends University in this city. C. E. S.

## Artists to Appear at Roosevelt Recitals

Mary Garden will sing before a New York audience this fall for the first time in five years. Her musical invasion will take place on October 23, as the opening program of the annual series of recitals at the Hotel Roosevelt, New York. According to the preliminary announcement this will be Miss Garden's only New York appearance during the forthcoming season. She will give a "popular program," supported by Geza de Kresz, a new Hungarian violinist.

The series of Roosevelt recitals includes three other programs, to take place on alternate Saturday afternoons between November 6 and December 4. On the former date Emilio de Gogorza, baritone, and Roszi Varady, cellist, will give a costume program featuring Spanish music. November 20 will mark the season's first New York appearance of Esther Dale, soprano, with Albert Spalding, in a program including several numbers for voice with violin obligato.

The series will close on December 4 with one of the most daring innovations of the season, in which Marguerite d'Alvarez, Chicago Opera contralto, will appear with George Gershwin, modern American composer. The program will include a group of Gershwin's songs, sung by d'Alvarez with Gershwin at the piano. This partnership of d'Alvarez and Gershwin in support of modern music comes as the result of Mme. d'Alvarez's recent defense of jazz in a debate with the Rev. Dr. John Roach Straton of New York. "Jazz is America's greatest contribution to art," she declared. "It is real music and worthy of a high place on our modern programs."

## Strand Theater Presents Enjoyable Program

It was an interesting and artistic program that was offered Strand patrons last week, from the overture—Ponchielli's appealing Dance of the Hours, given a musician performance by the Mark Strand Symphony Orchestra under the excellent leadership of its conductor, Carl Eduard—to the feature picture, a laugh-provoking farce adapted from the stage play, Up in Mabel's Room. The weekly Frolic introduced Kitty McLaughlin, she of the delightful soprano voice, in Friml's Love's Everlasting, and she gave evidence of her usual fine voice and the knowledge of how to use it. Mlle. Klemova, M. Daks and the ballet were seen in a waltz, their lovely colorful costumes based on a period in early French history. For the second week Bernardo De Pace delighted his audiences with his skill on the mandolin. Ben Blue offered a novelty dance called White Wings, which, with the assistance of cleverly managed lighting effects, gave the impression that is conveyed by the slow motion camera in motion picture comedies. It was distinctly unusual. In conclusion came a Scotch unit introducing Wyatt's Lads and Lassies, the three Ormond sisters, Sandy Shaw, Douglas Burley, and Wyatt's Pipers who were warmly applauded for their interesting contribution to the evening's enjoyment. The Mark Strand Topical Review rounded out the program.

## 1926 Grand Street Follies

A visit to the Neighborhood Playhouse to see the Grand Street Follies is well worth while. Since these follies started with scintillating success several years ago, yearly interest has been aroused, and the 1926 performance is well up to the standard. The skits are cleverly constructed and acted by a cast that seems to put every bit of energy and effort into their lines and action so as to put the show over—and in this respect they certainly succeed. Particularly worthy of mention is Back in New York Six Weeks Later, where various characters from the current Broadway productions are uncannily well impersonated. The best of these are Mae Noble as Mrs. Feitelbaum, a familiar figure of the Morning World; Lily Lubell, as Lulu Belle Ulric; Dorothy Sands, who certainly could deceive some of Florence Reed's admirers in The Shanghai Gesture, and Helen Arthur as Texas Guinan. Uncle Tom's Cabin is another high-light of the program.

The tuneful music is the work of Lily Hyland, Arthur Schwartz and Randall Thompson, while to Agnes Morgan must go credit for the book and lyrics. The music is generally well sung, but a young tenor, Wesley Boyton, rightfully comes in for particular praise. Here is a fresh young voice of admirable quality, which he uses with artistic taste, never

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forcing, but with a diction that is so clear that he can be heard in all parts of the house with little effort. Moreover, he has the savoir faire of a much more experienced artist and looks well on the stage. His duet with another clever little singer, Jessica Dragonette—Little Igloo for Two—was so charmingly done that they not only repeated it, but were also recalled several times. The Grand Street Follies is certainly worthy of the large audiences it seems to draw nightly.

## Critics Praise N. Lindsay Norden

The Mendelssohn Glee Club, a mixed choir conducted by N. Lindsay Norden, recently gave its spring concert in the Academy of Music, Philadelphia. In commenting on the program the Philadelphia Evening Bulletin noted: "In all respects the Mendelssohn Club lived up to the glowing advance reports of the concert. A sharp attack, skilful shading, trueness to pitch and homogeneity both of conception and execution were outstanding characteristics of the singers. Especially fine was the handling of changing rhythms and the delicate shading wherein the adjustment of the various parts was always kept in balance. Varied forms of tone production from the full-voiced double-forte climaxes to barely audible pianissimos and delicious hummed accompaniments were achieved with an effortless ease and confidence of manner that spoke well for the club's training." It was the opinion of the Philadelphia Record that "Conducted by N. Lindsay Norden, the club presented a program of genuine musical worth, marked by variety and novelty." And it was the verdict of the Inquirer that "Mr. Norden conducted with his wonted assurance and facility, and the performance was cordially received."

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as Mme. Melba will be welcomed by singers everywhere and may be recommended without hesitation to all young people who have ambition to walk in the great lady's footsteps.

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**Indiana I Love You**, March, by Georgia DePue Bryson.—This is a popular march in the six-eight time in which Sousa wrote most of his marches. It has words and is evidently a sort of Indiana State Song, and whoever wrote the words and music evidently has a great love for Indiana and thinks it about the most wonderful place in the world. It is a very good song and does the state credit.

### Opera

(The Willis Music Company, Cincinnati, Ohio)

**Lelawala**, or **The Maid of Niagara**, a dramatic operetta in three acts, by Charles Wakefield Cadman.—This, of course, is Indian music, and as Cadman is always successful with that sort of thing the work will need no special commendation. It is intended for children, and is a full length opera with a good deal of dialogue. Orchestral parts can be rented.

### Books

(A. J. Weidt, Newark, N. J.)

**Weidt's Chord System**, Simplified Harmony.—The second part of this has already been reviewed. It now remains to call attention to the excellence of the opening chapters—the first twenty lessons. They are intended for players on orchestral instruments or the piano, and, apparently, especially for players in orchestras who may be called upon to make up accompaniments or obligatos. The work starts off with arpeggios, showing how they are to be played in many forms. It then gives a complete list of simple chords in several positions and shows not only how they are to be used in ordinary accompaniment but also how they should properly be written, i. e., properly spaced. These are then worked out into arpeggios so that students who play some instrument other than the piano can practise them. Every chapter in the book includes a series of exercises to be worked out and a number of questions to be answered. The book is printed in the form of separate leaflets and the author uses the separate chapters for instruction by correspondence. It is very practical and recommended with pleasure.

### Two Thousand Acclaim De Horvath

Cecile de Horvath scored a great success before an audience of two thousand people at the May Festival in Oskaloosa, Ia., on May 12. The Daily Herald declared that "Josef Hofmann never possessed more fervor than Mme. de Horvath did last evening." It continued as follows: "Artists like dramatists have had a custom of leading their

audience up to musical heights to the peak in their concluding offerings, but Mme. Cecile de Horvath climaxed her recital last night with a masterful opening number. Mme. de Horvath turned to the immortal Liszt and demonstrated her brilliance of tone, individualistic emotional style and fine interpretative technic in the great composer's Ballade in B minor. Mme. de Horvath combined pleasingly in her second group Chopin's polonaise in B flat major and mazurka in A flat major with the modernists. She responded with many encores."

### Last of Jessie Fenner Hill's Pupils' Recitals

The last of the series of public recitals given by the advanced students of Jessie Fenner Hill took place June 19, in Chickering Hall, when six pupils sang to the admirable accompaniments of Anca Seidlova.

Dorothea Brandt, possessor of a mezzo soprano, warm and vibrant, sang with fine feeling *The Nile*, by Leroux, showing her ability to carry long legato passages into melting pianissimos. She put vitality of feeling and voice into Strickland's *My Lover's a Fisherman*. Anne Staudt, lyric soprano, won instant approval for the archness and playfulness in her rendition of Loewe's *Niemand Hat's Gesehn*; the *Dream Song*, by Warford, gave her an opportunity to display the clear quality of a "silvery" voice. Ruth I. Leard, a newcomer to the "advanced student recitals," showed a flexible soprano to advantage in Mozart's *Alleluja*; she joined with her sister, Mary G. Leard in Harriet Ware's duet *Good Night*, a delightful and refreshing addition to the program. Mary G. Leard, contralto, delivered Massenet's *Les Larmes* with pathos and dramatic feeling for the text, and her singing of MacFayden's *Lullaby* was smooth and resonant. Georgianna Moore, soprano, "put over" her songs effectively; her voice is light and agreeable, and she gave a charming reading of *The News*, by Terry. J. Adele Puster, lyric soprano, sang Gambogi's *The Dream* with depth of tone and splendid phrasing; Miss Puster is the happy possessor of a high voice which soars without interference, and she was warmly applauded for her beautiful singing.

The singing of the trios by Misses Brandt, Mary Leard, and Anne Staudt, deserves special mention. There is a beautiful blending of tone, fine phrasing, and good diction in their numbers and Mrs. Fenner-Hill is to be congratulated for developing these young women to such excellence. Among their numbers, and they sang in three languages, was *Summer Evening*, by Berger, which was highly successful with the audience. There were many floral tokens.

### Public School Music at Miami University

The Miami Conservatory, Bertha Foster director, is planning an interesting course in public school music for next season when it begins its work as music unit of Miami University. The public school music will be a part of the University School of Education and is to be under the efficient direction of May K. Brigel, assisted by Sadie Lindenmeyer. Miss Lindenmeyer's work is well known in Miami, where she has been supervisor in the Miami public schools for the past three years. Mrs. Brigel was for years in charge of the educational department of the Columbia Phonograph Company and also has had considerable experience in the public schools of Pittsburgh, Pa. She is known throughout the United States as a successful lecturer.

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